No. 4707.—Volume 175.
PRICE TWO SHILLINGS.

WITH COLOURED PRESENTATION PLATE: HIS MAJESTY KING GEORGE V.

The Illustrated London News,
July 6, 1929.

THE ILLUSTRATED LONDON NEWS



THANKSGIVING NUMBER

PRICE TWO SHILLINGS: BY INLAND POST 2/2.
Canada and Newfoundland 1½d.; Foreign 4½d.

PRICE TWO SHILLINGS.

PUBLISHING OFFICE: INVERESK HOUSE, 346, STRAND, LONDON, W.C.2





"King George IV"
OLD SCOTCH
WHISKY

The "Quality" Whisky
in all overseas markets
for many years

Obtainable everywhere,
at home and abroad,
in one quality only—
The Best.

THE DISTILLERS AGENCY LIMITED, EDINBURGH.
AND AT KINNAIRD HOUSE, 2, PALL MALL EAST, LONDON, S.W.1

667

THE ILLUSTRATED LONDON NEWS

DINNEFORD'S MAGNESIA.

A Century's Success!

For over a hundred years Dinneford's Magnesia has been successfully used in cases of Gout, Gravel, Acidity of the Stomach, Heartburn, Indigestion, Flatulence, Bilious Affections, &c. Doctors recommend Dinneford's Magnesia as a safe and always effective aperient for regular use.

Solid or powdered magnesia has been proved by eminent Chemists to cause trouble by forming hard, insoluble lumps in the bowels.

AVOID IMITATIONS.

Look for the name "DINNEFORD'S" on every bottle and label.

Price 1/3 and 2/6 per bottle.

AUSTRALIA
BY THE ORIENT LINE

Under Contract to carry His Majesty's Mails

Through Tickets to NEW ZEALAND and TASMANIA. Tickets interchangeable with other Lines.

HOLIDAY TRIPS TO SPAIN, MOROCCO, RIVIERA, ITALY, EGYPT, and CEYLON. CRUISES BY 20,000 TON STEAMERS.

	Tons.	London.	Toulon.	Naples.		Tons.	London.	Toulon.	Naples.
ORAMA	20,000	July 20	July 26	July 28	OTRANTO	20,000	Sept. 14	Sept. 20	Sept. 22
OSTERLEY	12,000	Aug. 3	Aug. 9	Aug. 11	ORFORD	20,000	Sept. 28	Oct. 4	Oct. 6
ORSOVA	12,000	Aug. 17	Aug. 23	Aug. 25	ORONSAY	20,000	Oct. 12	Oct. 18	Oct. 20
ORVIETO	12,000	Aug. 31	Sept. 6	Sept. 8	ORONTES	20,000	Oct. 26	Nov. 1	Nov. 3

Managers—ANDERSON, GREEN & CO., LTD., Head Office: 5, Fenchurch Avenue, E.C.3
Branch Offices: 14, Cockspur Street, S.W.1; No. 1, Australia House, Strand.

RIDE SAFE ON AVON
SERVICE-INSURED TYRES

British-made in a full range of types and sizes for cars and motor cycles.

Price lists, names of nearest stockists and useful literature from The Avon India Rubber Co., Ltd., Melksham, Wilts. London House: 343/5, Euston Road, N.W. 1.

PALAIS D'ORSAY, PARIS

Telegraphic Address: "PALAIORSAY 54 PARIS." GRAND HOTEL DE LA GARE DU QUAI D'ORSAY

ST. MORITZ

Engadine, Switzerland (6,000 ft. altitude).

Golf Championships
(18 and 9 holes Links).
4 International Lawn Tennis Matches.
TROUT FISHING.
RIDING—SWIMMING—MOUNTAIN CLIMBING.
Roads open to Motor Cars.

Leading Hotels with Private Garages:
THE KULM HOTELS
THE GRAND HOTEL
THE SUVRETTA
THE PALACE
THE CARLTON

OTARD'S
ESTABD 1795
The Brandy with a Pedigree

BEFORE AND AFTER ALL FORMS OF RECREATION

make it a habit to apply Beetham's Larola to both face and hands night and morning. By so doing you will not only safeguard the skin and complexion against the effects of weather changes and constant exposure to the sun or wind, but at the same time you are nourishing and strengthening the delicate skin tissues.

Larola

is rightly regarded as the most effective skin emollient for improving and maintaining the complexion at its best and removing and preventing all roughness, redness, irritation, etc.

From all Chemists and Stores, 1/6 and 2/6 per bottle, or post free direct.

If your complexion be too pale, try Larola Rose Bloom—it's lovely. 1/- per box.
LAROLA TOILET POWDER, 2/6 per box.

M. BEETHAM & SON, CHELTENHAM, ENGLAND.

For uses innumerable.

On Sale Everywhere.
Tubes, 4½d., 6d., 9d

SECCOTINE
(Registered Trade Mark)

Write for free booklet.

M'Caw, Stevenson & Orr, Limited, Belfast.

MENDS A LADY'S FAN, OR A SHIP'S MAST. RENOVATES SILKS.

The modern palatable form of Iron Tonic. Devoid of all the usual drawbacks of Iron Tonics.

Iron Jelloids

THE IRON 'JELLOID' CO, LTD., 189, CENTRAL ST., LONDON, ENG.

Unequalled for Anæmia and Weakness in Men, Women and Children. Of all Chemists, price 1/3 and 3/- per box.

BY APPOINTMENT TO H.M. THE KING

Bathofloris

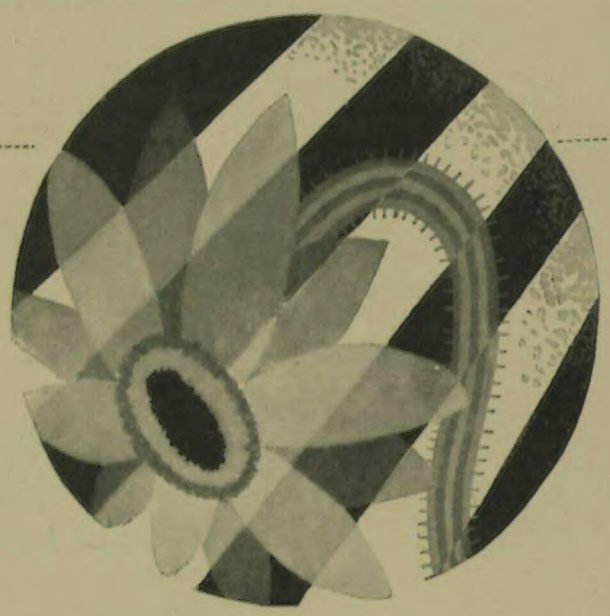
Concentrated Bath Essence

A few drops sprinkled into the bath will soften and delicately perfume the water.

Red Rose, Rose Geranium, Verbena, English Violets, &c.

FLORIS

89, JERMYN STREET, LONDON.



Summer time clothes!

THAT spruce summer lounge suit will be a pleasure *and* a pride, if cloth and lining are chosen with equal care. Linings are so important — they determine the fit, the comfort and the period of wear. The precaution of having a "COURTINE" LINING—woven by Courtaulds Ltd. —settles every doubt.



MADE from the finest materials, "COURTINE" LININGS retain their splendid gloss, colour and ease as long as the cloth itself—will not sag, break away or stain; and cleaning is entirely safe. Your Tailor can show you a good variety—to match any and every cloth.

If any difficulty in obtaining "COURTINE" LININGS, write direct to the Manufacturers: COURTAULDS Ltd., 16, St. Martin's-le-Grand, London, E.C.1.

Ask your Tailor to use only

"Courtine" (REGISTERED) LININGS

The name is on the selvedge.

VITAMIN 'D' IN THE 'ALLENBURYS' FOODS

How to rear a perfect Child

DO YOU KNOW

THAT an adequate supply of Vitamin 'D' is necessary for perfect bone-formation?

THAT Rickets is caused through a deficiency of Vitamin 'D' in baby's diet?

THAT mal-formation and premature decay of teeth are due to an insufficiency of Vitamin 'D'?

THAT provision may be made against these disorders by putting your baby on the 'Allenburys' Foods?

'allenburys'

The Progressive System of Infant Feeding

MOTHERS! SEND FOR FREE BOOK



COUPON ALLEN & HANBURYS LTD., 37, Lombard Street, London, E.C.3

Mrs.....

.....

will be pleased to receive, free of charge a copy of the 'Allenburys' book, 'Infant Feeding and Management,' and a ¼-lb. sample of Food.

Her Baby's Age is..... I.L.N.

MONEY WON'T BUY HEALTH

DRINK PURE WATER

BERKEFELD FILTER BRITISH

The standard of perfect water filtration. A necessity in every home. A real safeguard against water impurities.

WRITE FOR BOOKLET.

Sardinia House, Kingsway, London, W.C.2

TERMS OF SUBSCRIPTION

(1929) TO

"THE ILLUSTRATED LONDON NEWS."

	U.K.	CANADA.	ABROAD.
12 Months (Including Xmas No.)	£3 4 0	£3 1 8	£3 11 4
6 Months.....	£1 10 0	£1 9 3	£1 13 9
(Including Xmas No.)	£1 14 0	£1 12 6	£1 17 6
3 Months.....	15 0	14 6	17 0
(Including Xmas No.)	18 10	17 10	£1 0 4

Subscriptions must be paid in advance, direct to the Publishing Office, Inveresk House, 346 Strand, in English money; by cheques, crossed "The National Provincial & Union Bank of England, Limited"; or by Post Office Orders, payable at the East Strand Post Office, to THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., Inveresk House, 346 Strand, London, W.C.2.

NOVIO TOILET PAPER

THIN, Soft, Strong and Silky.

NOVIO ROLLS contain three or four times as much as thick, cheap, inferior qualities.

Sea Sickness Conquered



You can enjoy every moment of a sea trip, regardless of weather conditions, with the aid of "Mothersill's." It is your guarantee of freedom from all symptoms of distress caused by sea, train, motor or air travel.

For Sale at Chemists

The Mothersill Remedy Co., Ltd.

London Montreal New York Paris

E24





The Call of the great Outdoor is here

The holiday season has commenced and there will be days when the heat of the sun will play havoc with one's enjoyment. Wherever you are, never fail to carry a bottle of "4711" with you. To inhale its fragrance occasionally is truly refreshing.

A little "4711" poured in the toilet-basin will speedily banish fatigue and restore energy, mental as well as physical.
When purchasing Eau de Cologne be sure it has the number "4711" on a Blue and Gold Label.

Sold everywhere at 2/6, 4/9, 8/9, 10/6, 14/-, 15/-, 30/-, 36/- & 56/- per bottle.

No. 4711. Eau de Cologne



"4711" *Vanishing Cream*

Refreshingly perfumed with "4711" Eau de Cologne and of exceptionally fine quality.

In pots 2/- each and tubes for the hand-bag 1/- each.

"4711" *Cold Cream*

Delicately perfumed with Otto of Rose, and unequalled in quality.

In pots at 1/6 & 2/6 and in tubes at 1/- each

"4711" *Loose Powder*

Perfumed with the fragrance of "4711" Eau de Cologne.

In shades of Rachel, Naturelle, Rose and White. 1/3 per box.

"4711" *Compact*

Perfumed with "Tosca."

Supplied in all shades. In elegant gilt, Blue and Gold Case, with Mirror and Puff, at 2/6 each.

Refills 1/6 each.

WOOLLANDS

No inferior Goods Purchased for Sale Purposes.

Quality Sale

Compare the values offered by this famous House. Not in any drapery combine.

Further Price Reductions Next Week.

A Wonderful Bargain

Irish Linen Cloths, size 2 x 2½ yds. Various designs.

Usual price **39/6**

Sale Price 23/9

TRIPLE NINON

The heavy underclothing ninon with the triple thread. A thick, dull quality of exceptional value. Shades: Ivory, pink, sky, coral, nil, mauve, apricot, and shrimp. Double width.

Sale Price 6/11



L.V.406. Attractive **Coat** of Black Georgette, trimmed with smart black and gold embroidered motifs. The smart feature of this model is the very new trimming.

Sale Price 79/6

NECK SQUARE BARGAIN

R. 6. — Very smart **Half Square** in heavy crêpe. Colours: navy / red / beige, brown / navy / beige, black / orange/green, black/red/saxe, green / black / lemon, orange/grey/black. Usual Price 12/9 each.

Sale Price 8/11 each

CORSET BARGAIN

No. 512. Corset made in pink silk broche, with elastic top and insertions of elastic. Closed back and short busk in front. Two sets of suspenders. Sizes 24 in. to 33 in. waist measure. Usual Price 52/9.

Sale Price 35/9

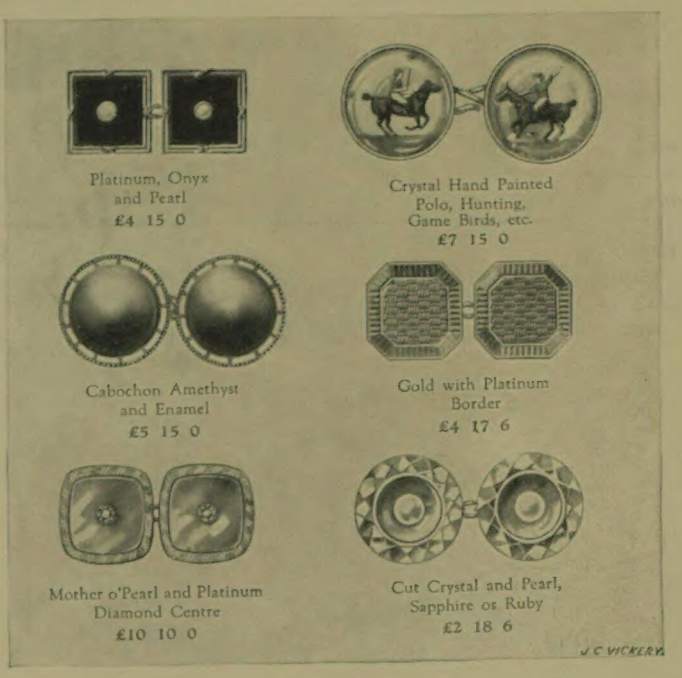


C. 3. — Graceful **Evening Gown** in good quality Georgette over silk foundation, well made and cut on very becoming lines with the down-at-the-back movement. The panels of the skirt are trimmed with taffeta petals to match. In Black and several lovely colours.

Sale Price 10½ Gns.

WOOLLAND BROS. LTD
KNIGHTSBRIDGE, S.W1
'Phone for Book of Bargains: Sloane 4545

Vickery's famous for Gifts.



SOME SMART SLEEVE LINKS.



N. 231.—FINE DIAMOND WRIST WATCH.
Highest quality movement only **£39 10 0.**
A splendid selection in stock.

J·C VICKERY·
145 & 147 REGENT ST. LONDON. W·1·
By Appointment
Silversmith etc. to H.M. the King
Jeweller to H.M. the Queen
Silversmith to H.R.H. the Prince of Wales



£100,000 STOCK
of
HIGH - GRADE
Second-hand
FURNITURE

THIS enormous collection is arrayed in our Showrooms occupying ***floorspace of 800,000 sq. ft.*** Thousands of bargains in sound, tested furniture are offered daily for ***Cash or Easy Payments.*** Inspection entails no obligation to purchase.

BARGAIN CATALOGUE SENT FREE ON REQUEST.

W. JELKS & SONS

Established over 50 years.

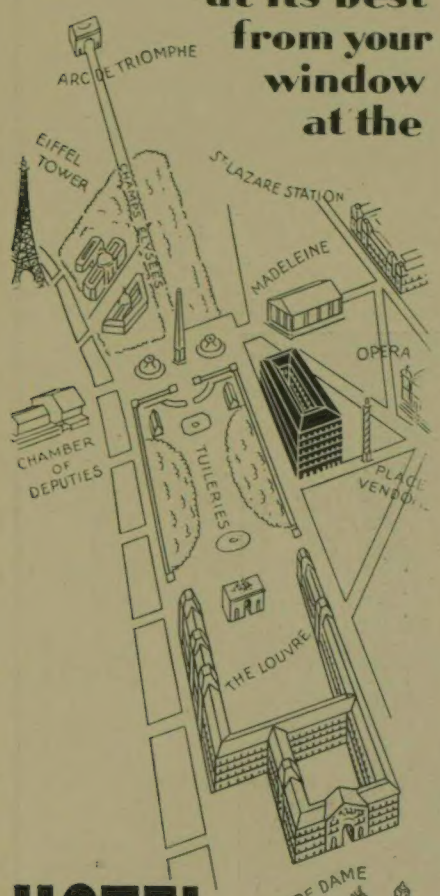
263/275, HOLLOWAY ROAD, LONDON, N.7

Showrooms open from 9 a.m. until 7.30 p.m. Thursdays close at 1. Open until 9 p.m. on Saturdays.

Telephone: North 1915, 2598, 2599 and 5655. Bus, tram or tube direct to the premises.

D A.

You will see PARIS at its best from your window at the



HOTEL CONTINENTAL

SAME MANAGEMENT·
HOTEL CONTINENTAL CANNES.
GRAND HOTEL DU LION D'OR REIMS
MANAGING DIRECTOR: E. VELAINE

Regd. **DYMUTH** Trade Mark

KILLS MOTHS FOR SIXPENCE

OBTAINABLE *from all* CHEMISTS *and* HOUSEHOLD FURNISHERS.

6d. per Tin of 12 tablets. 6-oz Sprinkler Drums, 1/3, 1-lb. Lever Lid Tins, 2/8.

STAMPS Fine Selection of the Rare Stamps of all countries sent on approval, at 9d in the 1/- discount off catalogue prices. **S. G. Waitt, "The Outspan," Whitstable, Kent.**



A new Coiffure for the Summer months, showing correct treatment of longer hair. Note the effective side wave, the decorative comb and the curls which are not allowed to come below the chin line.

PERMANENT HAIR WAVING AND CURLING. TINTING. POSTICHE.

EMILE LTD.

24-25 CONDUIT STREET, W.1

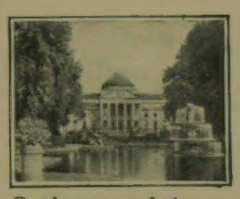
Postiches for Evening or Travelling Wear.

Write for Illustrated Brochure or 'phone Mayfair 6363 (3 lines) for appointment.

MOTOR CARS INSURANCE MOTOR CYCLES

Scottish Automobile and General

Head Office: 136-138 Hope Street, GLASGOW, C.2.



THE WORLD SPA. **WIESBADEN**

Germany's greatest Medical Baths. Notable performances in the Kurhaus and State Theatres. WORLD-FAMOUS THERMAL SALT SPRINGS AT 150° CURE GOUT, RHEUMATISM, nervous disorders, metabolism, diseases of the respiratory and digestive organs. Station of Rhine Steamers at Wiesbaden-Biebrich.

Good accommodation at moderate prices.

SALTS AND PASTILLES FOR EXPORT.

Hotel lists (8,000 beds) from the Municipal Information Office and Travel Bureaux.



Health of Skin and Hair follows daily use of

Cuticura

Soap and Ointment. Teach your boy that the care he gives to his skin and hair in youth, is the basis of a clear complexion and healthy hair in later life.

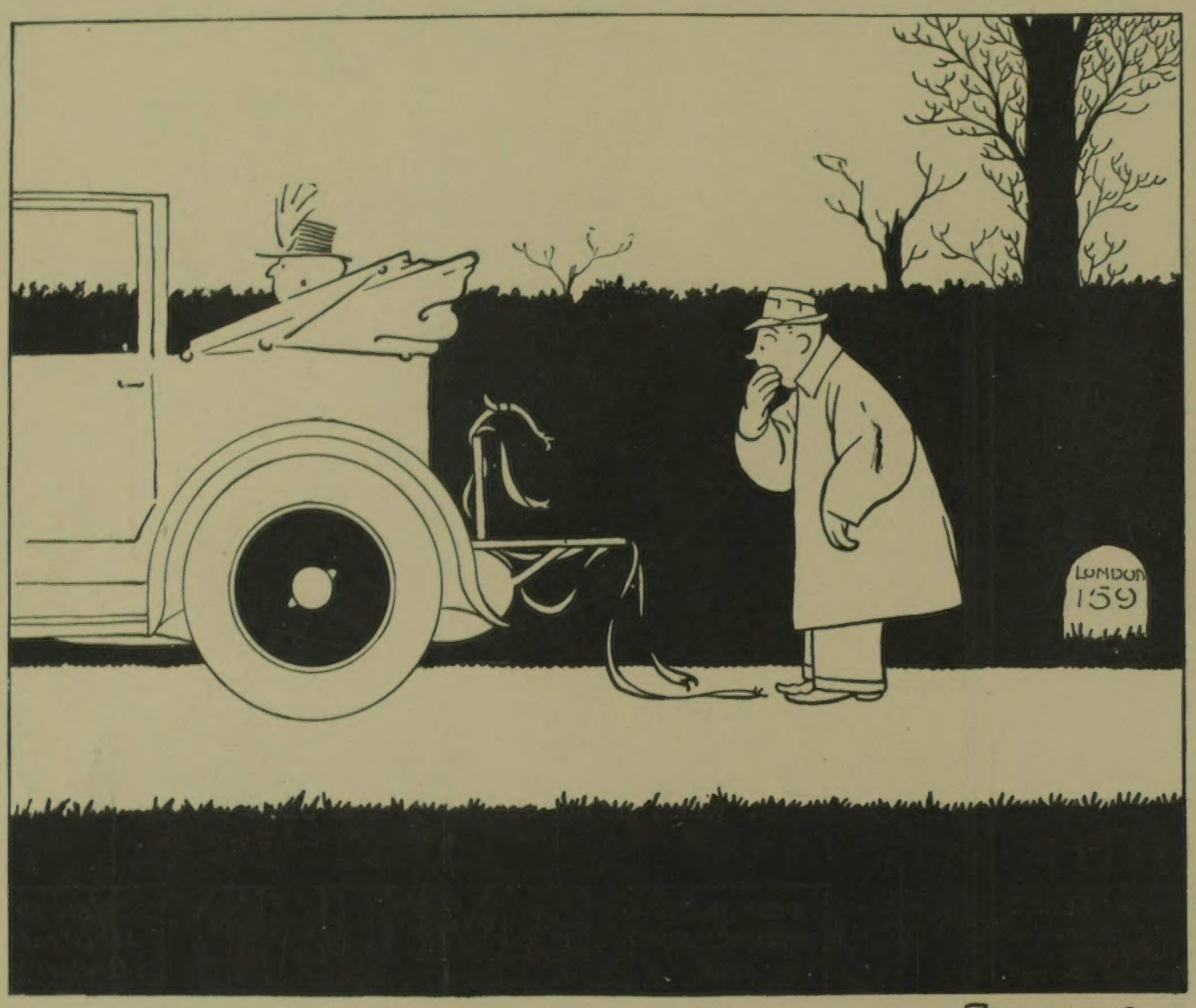
Soap 1s. Ointment 1s. 3d. and 2s. 6d. Talcum 1s. 3d. Sold everywhere.

For sample each address: F. Newbery & Sons, Ltd. 31, Banner Street, London, E.C. 1.

Cuticura Shaving Stick 1s. 3d.



PROBLEMS



Bruyasse

A, having very kindly undertaken to drive Aunt Sophia down to her destination in the country, finds, when almost there, that her luggage is no longer on the carrier.

What should A do?

* * * * * *

It stands to reason — LIGHT AN ABDULLA

ABDULLA SUPERB CIGARETTES

VIRGINIA TURKISH EGYPTIAN

IN GREAT VARIETY, FROM 5/- PER 100 UPWARD.

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JULY 6, 1929.

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.



THE KING'S RETURN TO THE CAPITAL OF HIS EMPIRE AFTER HIS LONG MONTHS OF ILLNESS: THE WELCOME TO THEIR MAJESTIES AS THEY DROVE PAST ST. JAMES'S PALACE.

The King made his return from Windsor Castle to London on Monday, July 1, and was received with the greatest enthusiasm, an enthusiasm illustrated not only here, but by means of other photographs in this issue. Immediately after his arrival, his Majesty issued a message to his people, saying: "I wish to express my heartfelt gratitude for the affectionate and enthusiastic welcome I have received on returning, after long months of illness, to the capital of my Empire."

"YOUR PEOPLE ARE GLAD": THE AFFECTIONATE AND ENTHUSIASTIC WELCOME GIVEN TO HIS MAJESTY ON HIS RETURN TO HIS LONDON HOME.



THE KING AND THE QUEEN MAKING THEIR TWO-AND-A-HALF MILES DRIVE IN SEMI-STATE FROM THE ALBERT HALL TO BUCKINGHAM PALACE: THE SCENE AS THEIR MAJESTIES PASSED THE ALBERT MEMORIAL.



WHEN THE KING AND QUEEN AND OTHER MEMBERS OF THE ROYAL FAMILY APPEARED ON THE BALCONY: THE HUGE CROWD AT THE GATES OF BUCKINGHAM PALACE, WHERE THE PEOPLE ASSEMBLED SANG "GOD SAVE THE KING."

To the great satisfaction of all, the King, making his return to London from Windsor Castle after his long illness, gave opportunity for his people to see him, and, incidentally, to note how well he is looking. Accompanied by her Majesty, he travelled from Windsor in a motor-car, as far as the Albert Hall. There, their Majesties entered an open semi-State landau, in which they drove the last two-and-a-half miles of their journey. The photograph on the right of this double-page gives an excellent idea of the procession. The royal carriage was drawn by four bays, with postillions; and there were outriders. A Captain's Escort of the Life Guards bore the King's Standard. So picturesque and so pleasing a progress gained all the more sympathetic interest when it



THE KING, ACCOMPANIED BY THE QUEEN, DRIVING IN SEMI-STATE FROM THE ALBERT HALL TO BUCKINGHAM PALACE ON THE OCCASION OF HIS RETURN TO LONDON: THEIR MAJESTIES ACKNOWLEDGING THE GREETINGS OF THE CROWD IN ST. JAMES'S STREET.

was recalled that when the King last drove in his capital it was as an invalid in a motor-ambulance, and there was in the greeting from those assembled a real feeling of gratitude, as though one of the family had been restored to health and strength. The mood, indeed, was one of a thankfulness well in accord with the wording of the Form and Order of the Thanksgiving Service in Westminster Abbey, in "Thanksgiving to Almighty God for His good providence whereby Our Most Gracious Sovereign has been delivered from severe illness to the comfort of the whole Realm and for the signal love and loyalty of his people made manifest in the time of trouble." Truth was on that banner which bore the inscription: "Your People are Glad."

PRINCESS ELIZABETH GREETS HER GRANDFATHER: HAND-WAVE AND REPLY.



PRINCESS ELIZABETH GREETS HER GRANDFATHER, THE KING, FROM THE BALCONY OF HER PARENTS' HOUSE IN PICCADILLY: HER ROYAL HIGHNESS WAVING HER HAND AND A UNION JACK TO HIS MAJESTY. (A PHOTOGRAPH SHOWING ALSO THE DUKE AND DUCHESS OF YORK, PRINCESS MARY AND HER SONS, AND VISCOUNT LASCELLES.)



THE KING AND QUEEN SMILINGLY ACKNOWLEDGING PRINCESS ELIZABETH'S SALUTATION: THEIR MAJESTIES WAVING AND BOWING TO THE LITTLE PRINCESS AS SHE WELCOMED THEM FROM THE BALCONY OF HER PARENTS' HOUSE IN PICCADILLY DURING THEIR DRIVE TO BUCKINGHAM PALACE.

Perhaps the most charming incident of the return of the King to London was the welcome accorded to him by his granddaughter, the little Princess Elizabeth, who waved her hand to him and to the Queen from the balcony of her parents' house in Piccadilly; and also made excellent play with a Union Jack! As we note elsewhere, the Princess was the King's most favoured visitor when he was convalescing at Craigweil House. Later, as another of our photographs shows, the Duke and Duchess of York and their daughter went to Buckingham Palace, there actually to meet the King and Queen.

HOME AGAIN: THE KING AT BUCKINGHAM PALACE ONCE MORE.

DELIVERED FROM SEVERE ILLNESS AND BACK AGAIN AT HIS LONDON HOME: HIS MAJESTY THE KING, ACCOMPANIED BY THE QUEEN, DRIVING INTO BUCKINGHAM PALACE AT THE CONCLUSION OF THEIR PROGRESS FROM WINDSOR TO LONDON.

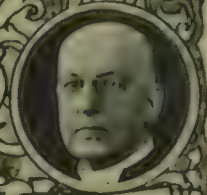


WITH LITTLE PRINCESS ELIZABETH AT THE SALUTE: THE KING AND QUEEN—WITH OTHER MEMBERS OF THE ROYAL FAMILY—ACKNOWLEDGING THE LOYAL GREETINGS OF THE PEOPLE ASSEMBLED OUTSIDE BUCKINGHAM PALACE TO WELCOME THEIR MAJESTIES ON THEIR RETURN.

Their Majesties' entry into Buckingham Palace was something much more than a mere return to town; for it was at Buckingham Palace that the King suffered that long and severe illness from which he has been delivered, and the last time he had passed through its gates it was as a man still very ill, in a motor-ambulance. This, those assembled undoubtedly felt, and their welcome was not only enthusiastic, but sympathetic. The King and Queen appeared on the balcony; and they are shown in our second photograph with Princess Elizabeth, the Duke and Duchess of York, Princess Mary, Princess Victoria, and Prince George.

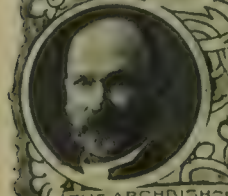

THE ARCHBISHOP of CANTERBURY

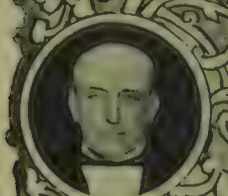

THE ARCHBISHOP of YORK


THE DEAN of WESTMINSTER


THE BISHOP of LONDON

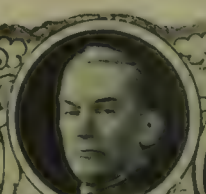

THE ARCHBISHOP of WALES


THE ARCHBISHOP of ARMAGH


THE BISHOP of BRECHIN


THE BISHOP of EDINBURGH


THE BISHOP of WINCHESTER


THE BISHOP of DURHAM


THE BISHOP of SALISBURY


THE BISHOP of SOUTHWARK

THE FORM & ORDER OF SERVICE TO BE USED IN WESTMINSTER ABBEY

ON SUNDAY 7 JULY 1929

IN THANKSGIVING TO ALMIGHTY GOD

for

His good Providence whereby our MOST GRACIOUS SOVEREIGN has been delivered from severe illness to the comfort of the whole Realm *and for* the signal love and loyalty of his people made manifest in the time of trouble.

¶ While the KING and QUEEN are being conducted to their places, the Choir shall sing:

I VOW to thee, my country—all earthly things above—
Entire and whole and perfect, the service of my love,
The love that asks no question: the love that stands the test,
That lays upon the altar the dearest and the best:
The love that never falters, the love that pays the price,
The love that makes undaunted the final sacrifice.

And there 's another country, I 've heard of long ago—
Most dear to them that love her, most great to them that know—
We may not count her armies: we may not see her King—
Her fortress is a faithful heart, her pride is suffering—
And soul by soul and silently her shining bounds increase,
And her ways are ways of gentleness and all her paths are peace. (*Sir Cecil Spring-Rice*, 1859-1918.)

¶ When all have taken their places, the Hymn following shall be sung by the whole congregation:

ALL people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with fear, his praise forth tell,
Come ye before him, and rejoice.

The Lord, ye know, is God indeed;
Without our aid he did us make;
We are his flock, he doth us feed,
And for his sheep he doth us take.

O enter then his gates with praise,
Approach with joy his courts unto;
Praise, laud, and bless his name always,
For it is seemly so to do.

For why? the Lord our God is good;
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

To Father, Son, and Holy Ghost,
The God whom heav'n and earth adore,
From men and from the Angel-host
Be praise and glory evermore. AMEN

¶ Then shall the Dean say, the people standing:

GOD SAVE THE KING.

GOD SAVE THIS REALM.

GOD GIVE US THANKFUL HEARTS.

¶ And all the people shall make reply with heart and voice:

GOD save our gracious King,
Long live our noble King,
God save the King!
Send him victorious,
Happy and glorious,
Long to reign over us;
God save the King!

¶ Thereafter, the people still standing, the following Invitation to Prayer and Thanksgiving shall be said:

O COME let us rejoice in the Lord our Redeemer.

THE merciful and gracious Lord hath so done his marvellous Works: that they ought to be had in remembrance. *Psalm* 111. 4.

O that men would therefore praise the Lord for his goodness: and declare the wonders that he doeth for the children of men! *Psalm* 107. 8.

O Lord, thou art my God; I will exalt thee, I will praise thy name; for thou hast done wonderful things: thy counsels of old are faithfulness and truth *Isaiah* 25. 1.

I will go into thine house; and will pay thee my vows, which I promised with my lips and spake with my mouth when I was in trouble. *Psalm* 66. 12.

O come hither and hearken all ye that fear God: and I will tell you what he hath done for my soul. *Psalm* 66. 14.

Thou hast delivered my soul from death, and my feet from falling: that I may walk before God in the light of the living. *Psalm* 56. 13.

Thus saith the Lord: In an acceptable time have I heard thee, and in a day of salvation have I helped thee. *Isaiah* 49. 8.

Now know I that the Lord helpeth his Anointed, and will hear him from his holy heaven, even with the wholesome strength of his right hand. *Psalm* 20. 6.

The King shall rejoice in thy strength, O Lord: exceeding glad shall he be of thy salvation. *Psalm* 21. 1.

Thou has given him his heart's desire: and hast not denied him the request of his lips. *Psalm* 21. 2.

Blessed be the Lord God of Israel from everlasting and world without end: and let all the people say, Amen. *Psalm* 106. 46.

The congregation in the nave are asked to stand during the prayers.

¶ Then shall the people kneel, and the Archbishop of Canterbury shall say:

Let us pray.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

¶ Then shall all say the Lord's Prayer.

OUR Father, which art in heaven, Hallowed be thy name; Thy kingdom come; Thy will be done; In earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation; But deliver us from evil. AMEN

O FATHER of mercies and God of all comfort, we thank thee that thou hast heard the prayers of thy people in this land and across the seas in the day of our trial: We praise and magnify thy glorious name for that thou hast raised thy servant *GEORGE* our King from the bed of sickness: And we pray thee to perfect his recovery and to crown him day by day with more abundant blessings both in body and soul, through Jesus Christ our Lord. AMEN

"The Form and Order of Service to be used in Westminster Abbey on Sunday 7 July 1929 in Thanksgiving to Almighty God" is published by the Oxford University Press (London: Humphrey Milford) and is here printed by special permission of the Very Reverend the Dean of Westminster. The Prayers "For the Sick and Suffering" and

ALMIGHTY and merciful God, who art the author and giver of all good things, we praise thee for the gifts of strength and courage wherewith thou didst uphold our Gracious Queen *Mary*; and for the guidance of thy holy and life-giving Spirit in the counsels and endeavours of all who watched around thy Servant in his time of sickness.

We thank thee that thou hast given our King the joy and comfort of knowing that he possesses the hearts of his people: and we pray that the remembrance of him in thought and prayer made by folk of many races and in many lands may give the promise of a time when all the peoples of the world shall share their joys and sorrows as members of one family in thee, who art the Father of all.

These our thanksgivings and prayers we offer and present unto thee through Jesus Christ our Lord, to whom with thee and the Holy Spirit be all honour and glory, world without end. AMEN

¶ Then shall the Dean say:

Let us pray for the Sick and Suffering.

ALMIGHTY God, whose blessed Son Jesus Christ went about doing good, and healing all manner of sickness and all manner of disease among the people: Continue, we beseech thee, this his gracious work among us, especially in the Hospitals and Infirmaries of our land; cheer, heal, and sanctify the sick; grant to the physicians, surgeons, and nurses wisdom and skill, sympathy and patience; and send down thy blessing on all who labour to prevent suffering and to forward thy purposes of love; through Jesus Christ our Lord. AMEN

Let us pray for the British Empire.

ALMIGHTY God, who rulest in the kingdom of men, and hast given to our Sovereign Lord, King *GEORGE*, a great dominion in all parts of the earth: Draw together, we pray thee, in true fellowship the men of divers races, languages, and customs, who dwell therein, that, bearing one another's burdens, and working together in brotherly concord, they may fulfil the purpose of thy providence, and set forward thy everlasting kingdom; through Jesus Christ thy Son our Lord, to whom with thee and the Holy Ghost be all glory and dominion, world without end. AMEN

¶ Then shall be said by all *A general Thanksgiving* in the words following:

ALMIGHTY God, Father of all mercies, We thine unworthy servants do give thee most humble and hearty thanks For all thy goodness and loving-kindness To us, and to all men; particularly to him who desires now with his people To offer up his praises and thanksgivings for thy mercy vouchsafed unto him. We bless thee for our creation, preservation, and all the blessings of this life: But above all, for thine inestimable love In the redemption of the world by our Lord Jesus Christ; For the means of grace, And for the hope of glory. And, we beseech thee, give us that due sense of all thy mercies, That our hearts may be unfeignedly thankful, And that we shew forth thy praise, Not only with our lips, but in our lives; By giving up ourselves to thy service, And by walking before thee in holiness and righteousness all our days; through Jesus Christ our Lord, to whom with thee and the Holy Ghost be all honour and glory, world without end. AMEN

¶ Then shall follow these Versicles and Responses:

V. Lift up your hearts;
R. We lift them up unto the Lord.

V. Let us give thanks unto our Lord God;
R. It is meet and right so to do.

¶ Then shall the people stand to praise the Lord, and the Hymn *Te Deum Laudamus* shall be sung as follows:

WE praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubin, and Seraphin: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full: of the Majesty of thy glory.
THE glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.

THOU art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death: thou didst open the kingdom of heaven to all believers.
Thou sittest at the right hand of God: in the Glory of the Father.
We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.

¶ The Archbishop of Canterbury shall then give a Benediction, the people kneeling.

¶ And thereafter shall be sung by the whole congregation:

PRAISE, my soul, the King of heaven;
To his feet thy tribute bring.
Ransomed, healed, restored, forgiven,
Who like me his praise should sing?
Praise him! Praise him!
Praise the everlasting King.

Praise him for his grace and favour
To our fathers in distress;
Praise him still the same for ever,
Slow to chide, and swift to bless.
Praise him! Praise him!
Glorious in his faithfulness.

Father-like, he tends and spares us;
Well our feeble frame he knows;
In his hands he gently bears us,
Rescues us from all our foes.
Praise him! Praise him!
Widely as his mercy flows.

Angels, help us to adore him;
Ye behold him face to face;
Sun and moon, bow down before him;
Dwellers all in time and space.
Praise him! Praise him!
Praise with us the God of grace.

Members of the congregation are requested to remain in their places until their Majesties and their Royal Highnesses have left the Church.

¶ As the KING and QUEEN leave the Church, the Hymn following shall be sung:

CHOIR

AND did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark satanic mills?

CHOIR AND PEOPLE

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

Members of the congregation are asked to make their offerings to King Edward's Hospital Fund at the doors as they leave the Church.



"For the British Empire" are printed by courtesy of the Church Assembly Central Board of Finance. The Opening Hymn, which is from "Cecil Spring-Rice: In Memoriam," by Sir Valentine Chirol, is printed by permission of Mr. John Murray.



By G. K. CHESTERTON.

EVERY age, of course, has its peculiar peril; and a man is not a pessimist because he treats it as the worst of perils; simply because it is then the most actual of perils. A modern man has obviously a reason for talking more about modern monopoly or materialism than about mediæval feudalism or ancient pagan slavery. Subject to this, I would say that there is to-day an intolerable and monstrous peril. I would call it generally the Torrent of Trash, but that the torrent has by this time choked up its own channel, and become rather the Swamp of Trash. Now by trash I do not mean what nine people out of ten mean. I do not mean the output of trivial reading matter for the masses; the millions of cheap shockers or sentimental novels or ordinary illustrated magazines. There are too many magazines; as there are too few kinds of magazine. But that is another problem, connected with the Trust, with its twin characters of multiplicity and monotony. As for the quite cheap novelettes of adventure for boys or sentiment for girls, I think they are, on the whole, the healthiest and best thing in the whole muddle. They are, relatively speaking, like a last thin trickle of running water through the swamp. For they do refer remotely to normal and permanent things; the appetite for valour and heroic love. I mean by trash something much more essential and psychological; I mean the tendency to get the mind itself stuffed with rubbish, in the sense of wordy expositions of anything or nothing; of phrases that are only the fragments of philosophies; of dead words used as talismans, like the dead hand. In short, the cult of Trash is the contrary of the cult of Truth; it means using language, or even learning and literature, without any lively current of curiosity or purpose running in the direction of Truth.

For instance, there is a fine distinction between talking trash and talking nonsense. The distinction exists, even apart from nonsense in the positive and poetical sense; that in which it is a branch of literature, as in Lear and Lewis Carroll. Nonsense in that literary sense is little more than an exaggeration of the ellipsis permitted by all poetry. Every poet brings together things incongruous except to the imagination, and only to be wedded by a wild fancy. Only the nonsense poet brings them from rather further afield, and the fancy is rather wilder. I confess I have very much the same sort of pleasure, when Carroll writes of somebody searching the grassy knolls for wheels of hansom cabs, as when Coleridge issues the curious direction to us, that we are to shut our eyes and turn three times round a gentleman merely because he has drunk the milk of paradise. The latter has quite as little logical connection with the architectural plans and specifications of Kubla Khan as the former has with the mere image of an aged man sitting on a gate. There is a legitimate literary defence of this sort of imaginative short-circuiting; I do not know how far it has been applied, as it might be, to some of the coloured patchwork of the Sitwell school. Anyhow, nonsense of that sort is not merely nonsensical. Sometimes it is not so much nonsense as supersense, like all other art or poetry. That is all in fairyland, a thousand miles away from the world I am criticising here.

But neither do I mean nonsense in another and more normal sense, in which it is more or less pardonable. We may say a man is talking nonsense when he says something he cannot quite mean, when he escapes by a flippancy, or is intellectually irresponsible. I do not mind that, though we may have too much of it; it has its place and even its use. That is what I mean here by nonsense; but it is not in the least what I mean here by trash. I mean by trash a man talking through his hat, because it is a fashionable hat. That is, I mean a man (or a woman) talking unconsciously and mechanically, but at the same time pompously and with the pride of being in the mode. There is more than that in the cynical epigram of the man who is at least independent enough to talk nonsense. For instance, a man was talking nonsense when he said: "I can resist everything except temptation." But there is sense in the nonsense; there is even a sort of Christian humility, though he would be very much annoyed to be told so. But a man (or not infrequently a woman) is talking trash in saying, not "I can resist everything but temptation," but, "I have a right to Experience. I have a right to Life. I have a right to Joy, Rapture, Ecstasy, the Supreme Summit of Soul-being." It is trash, because it is not only talking without thinking; it is also quoting without questioning. It is all borrowed from modern novels and plays, where it is offered as the excuse of a film vamp for running away with her hostess's husband. It has no fundamental brainwork in it at all. If there is no moral order, how can she say she has a right to anything, even a right to happiness? If there is a moral order, what about the hostess's right to happiness? How can anybody have a right to any and every *experience*? Have I a right to the experience of being Amir of Afghanistan or possessor of the Derby favourite? How can a reasonable person claim to have a right to something, in the very act of saying that it is exceptional and ecstatic and beyond all human hopes? And so on and so on. All this way of talking is Trash, which can be torn into tatters by any test of reasoning. But saying, "I can resist everything except temptation" is not trash. First, because it is witty and amusing in itself, which the other talk is not; and second, because it is partly true, in so far as it is a confession of common human weakness. After all, I "can resist everything except temptation" is not so very far off the essential prayer, *ne nos inducas in tentationem*.

For this reason, the man talking nonsense, that ornament of society, will generally be most valuable when he is frivolous and least valuable when he is serious. Cynicism is healthy in proportion to its levity, like pastry. But a solemn cynic is a loathsome thing, lowering the whole level of life. It is so with the muddy materialists of science and sociology. We can all enjoy the half-truth of nonsense verses like those that ran—

> We can live without love; what is loving but grieving?
> We can live without faith; what is faith but deceiving?
> We can live without hope; what is hoping but pining?
> But where is the man that can live without dining?

But when the solemn cynic turns this into some trash called the Materialist Theory of History, he asks us to believe, not only that men cannot live without dining, but that men cannot exist for an hour without thinking about their dinner. He asks us to believe that men stormed Jerusalem, or sought the North Pole, or went on religious pilgrimages, or raised idealistic revolutions, because they could think of nothing else but dinner. And this is Trash, by the definition here intended; it is the mere repetition of something stupid because it is supposed to be modern. But even among the most modern of modern authors, I find the distinction holds good. They are sensible when they are silly and silly when they profess to be sensible. When Mr. Michael Arlen says somewhere that somebody disguised himself as an Armenian, and "the disguise consisted of saying he was an Armenian," because nobody would say he was an Armenian if he wasn't, I hail with joy the real and profound possession called a human sense of humour. Like the remark about temptation, it is not without a Christian touch of self-criticism. But when he says that somebody or other "did it for Purity" I remain cold. But the general mass of what I call trash is much duller than this. It is a sort of congested heap of stale novelty; of revolt gone cold. People are saying old things only because they are new. They are saying stale things that have no claim except that they are fresh. Newspapers spread them long after they have ceased to be news; novels repeat them when they are the reverse of novel. They are the element called Trash; and it rises round us like a deluge of slime.

Special Announcement to Our Readers.

IN the next issue of *The Illustrated London News*, we shall give publicity to what is undoubtedly *a new and most important link in the chain of our knowledge of prehistoric Man.*

For the first time, lifelike representations of *a Long-Headed Mastodon and a Short-Headed Mastodon, done by a contemporary artist of the Stone Age*, have been revealed in the form of petroglyphs; and it is these that we shall reproduce.

To quote from an article by Mr. Herbert Lang, which we shall publish in the same issue: "Now really fine representations of mastodons, made by a highly intelligent type of man, prove their incontrovertible existence in South Africa. Thus we have proof of at least three different types of mastodons, where only one had been formerly recorded by a mere fragment of a molar. Mastodons have certainly lived at so remote a period, when no such well-developed intellectual abilities were believed to be in existence in southern Africa. Palæontologists will be surprised to see these formidable monsters as they appeared to our earliest intelligent ancestors. Anthropologists are suddenly confronted with manifestations of a high mentality in ancient art which presents convincing results."

In this connection, our readers will recall the remarkable reproductions of petroglyphs of the White Rhinoceros published in our issue of July 14, 1928; and other petroglyphs in our issues of October 6, 1928, and April 6, 13, and 20, 1929.

RESCUED AFTER A WEEK ADRIFT: THE "NUMANCIA" FOUND BY THE "EAGLE."



THE SEAPLANE THAT SURVIVED THE ORDEAL OF SEVEN DAYS' DRIFTING IN THE ATLANTIC: THE "NUMANCIA"—A DORNIER WAL MACHINE, FITTED WITH TWO 600-H.P. HISPANO-SUIZA ENGINES.



THE MEN AND THE MACHINE RESCUED BY THE "EAGLE": (L. TO R.) MAJOR FRANCO, CAPTAIN RUIZ DE ALDA, THE MECHANIC, SERGEANT MADARAIGA (ABOVE), AND MAJOR GALLARZA.



THE BRITISH AIRCRAFT-CARRIER "EAGLE," THAT PICKED UP THE SPANISH AIRMEN AND THEIR SEAPLANE AFTER THEY HAD BEEN ADRIFT FOR A WEEK IN THE ATLANTIC AND MOURNED AS LOST: A PORT-SIDE VIEW OF THE SHIP, SHOWING THE HIGH CONTROL TOWER AND FUNNELS ON THE EDGE OF THE STARBOARD SIDE, AND THE CREW PARADED ON THE FLYING DECK.



THE CREW OF THE "NUMANCIA" BEFORE THE FLIGHT: (L. TO R., IN FRONT) CAPT. RUIZ DE ALDA (EXTREME LEFT), MAJOR GALLARZA (SECOND FROM LEFT), MAJOR FRANCO (SECOND FROM RIGHT), AND THE MECHANIC, SENOR MADARAIGA (EXTREME RIGHT); WITH GENERAL SANGURGO (CENTRE).

One of the most dramatic incidents in the history of aviation was the recent rescue by H.M.S. "Eagle," the British aircraft-carrier, of the seaplane "Numancia," with the well-known Spanish airman, Major Ramon Franco, and three companions, after they had been missing for a week and had been publicly mourned as lost. The news of the rescue spread like wildfire throughout Spain, and evoked unbounded joy and enthusiasm. Demonstrations of gratitude took place outside the British Embassy in Madrid (as well as those of France, Italy, and Portugal, whose ships had also shared in the search), and a great welcome was prepared for the "Eagle" on her return on July 2. The "Numancia," it may be recalled, started on June 21 from Los Alcazares, the Spanish Air Force seaplane station, near Cartagena, for a flight across the Atlantic and back, outward by stages—at the Azores and Halifax, Nova Scotia—to New York, and then direct from Newfoundland to Spain. Major Franco was accompanied by Capt. Ruiz de Alda, (who had been his navigator on the flight to South America), Major Gallarza (who made the flight to the Philippine Islands), and a mechanic named Madaraiga. After passing Cape St. Vincent they encountered air disturbances and thick clouds, and a strong north-east wind carried them over the Azores during the dark. After alighting to check their position, they made a fresh start, but again met strong head-winds and ran out of petrol. From that day they drifted on the sea until June 29, when the "Eagle" found them.

New Treasures from Tutankhamen's Tomb.

FIRST SERIES—The King's Hat-Box, "Shirt-Boxes," Head-Rests, and "Table-Centre."

MR. HOWARD CARTER, who recently completed his season's work at the world-famous Tomb of Tutankhamen, has now returned to England for a while. Discussing the treasures discovered in the Annexe, which we are about to illustrate fully in our pages, he said to one of our representatives:

"Yes! Strange and beautiful objects call for wonder and praise, conjecture and fair words—but are they not all signs of the thought and progress of the Age to which they belong? Facts, too, have also their reflection.

"During the previous two seasons in the Innermost Recess we found little cause for criticism of the general arrangement and the state of the objects with which we had to deal. In this winter's work, however, we must savour our account with a grain of question!

"In contrast to the comparative order and harmony of the contents of the Innermost Recess, we find in this last chamber—the Annexe—a jumble of every kind of funerary chattel, tumbled any way one upon the other, almost defying description. Bedsteads, chairs, stools, footstools, hassocks, game-boards, baskets of fruits, every kind of alabaster vessel and pottery wine-jars, boxes of funerary figures, toys, shields, bows and arrows, and other missiles, all turned topsy-turvy. Caskets overturned, their contents spilled—in fact, everything in confusion.

"Doubtless," explained Mr. Carter, "this disorder was the work of plunderers, but in the other chambers there had been some sort of an attempt to tidy up their mess. The responsibility for this utter neglect would, therefore, seem to rest on the necropolis officials, who, in their task to put to rights the Antechamber, the Burial Chamber, and the Innermost Recess after the robbery, had neglected this room altogether.

"To exaggerate the chaos that existed would be difficult," he went on. "It was an illustration of both drama and tragedy. While contemplating its mingled picture of rapacity and destruction, one felt one could visualise the robbers' hurried scramble for loot—gold being their natural quarry: everything else they appear to have treated in the most brutal fashion. There was hardly an object but bore marks of depredation, and before us, upon one of the larger boxes, were even the very footprints of the last intruder.

"This little Annexe was but another witness of neglect and dishonour the Royal Tombs had suffered. Not a monument in the Valley but bears proof how false and fugitive is the homage of man. All have been plundered, all have been outraged and dishonoured.

"If I were to show you," he added, "the myriad memoranda taken down at the time of our actual *déblaiement* of this chamber, for the purpose of recording and disentangling facts, you would, I fear, be lost in the labyrinth of both obscure and conflicting data. The forest, so to speak, would be obscured by its own trees. For that reason, I will tell you what I believe to be a fair summary of the whole. Nothing can ever change the fact that we have undoubtedly found evidence in this chamber of felicity mingled with want of order and eventual dishonour. The tomb, though it did not wholly share the fate of its mightier and kindred mausoleums, was nevertheless robbed, twice robbed, in Pharaonic times, and one might here well repeat Washington Irving's words—'What is the security of a tomb?'

"When those plunderers made their incursion into the Annexe of this tomb, they forced a small hole through the sealed doorway; and it was through that hole that we made our first inspection. The room, comparatively small—about 14 ft. long, 8 ft. wide, and 8 ft. 6 in. high—gave no suggeston of any kind of finish, nor paid any tribute to taste. It is roughly cut in the bed-rock, and was intended for its purpose—a store-room. Traces of dilapidations of time were visible: the walls and ceiling were discoloured by damps from long-past saturations.

"The fate of that little room may have been unfortunate, but was, nevertheless, romantic. There was something bewildering, yet interesting, in the scene which lay before us. Its incongruous medley of material, jostled by wanton callousness and mischief without limit, concealed, no doubt, a strange story, if it could be deciphered. Our powerful electric lamp threw a mass of light upon its crowded contents, bringing out many an odd feature in strong relief among that accumulation of funerary paraphernalia heaped up to the height of some four to five feet. The blaze of our light illumined curious objects lying one upon another and protruding from remote places and corners. Close by, turned upside down, was a large chair like a faldstool decorated in the taste of a remote age. Stretching across the room and resting precariously on their sides were bedsteads of a form such as is used in the southern regions of the Nile to-day. Here a vase and there a tiny figure gazing at one with forlorn expression. There were weapons of various kinds, baskets, pottery and alabaster jars, and gaming-boards mingled and crushed with stones that had fallen from the hole forced by the thieves through the sealed doorway. Wedged between boxes and under objects of many shapes, a boat of alabaster, a lion, and a figure of a bleating ibex. Here a fan, there a sandal, a fragment of a robe, a glove!—keeping odd company with emblems of the living and of the dead. The scene, in fact, seemed almost as if contrived, with theatrical artifice, to produce a feeling of bewilderment in the spectator.

"That was the state in which we found the Annexe, and such was its impression upon the beholder. I now propose to give you some idea as to the principal antiquities we were able to save from the wreckage. It was astonishing to find how some quite delicate objects had survived almost unscathed.

"Lodged in a very precarious position and in the midst of a mass of miscellanea," he said, "was an ebony and cedar-wood casket, standing on four slim legs, and about twenty-three inches in height. It is one of those quaint pieces of antiquity which has all the peculiar charm of the lighter Egyptian furniture, as well as all the aspects of what pleases us to call modern workmanship. Its rich, dark-red cedar-wood panels are quite plain; its ebony uprights, rails, and stretchers are incrusted with eulogistic titulary and other designations of the King in hieroglyphic script; and along the bottom of the casket it has an openwork frieze symbolising '*Wealth and Health*,' made up of a fretwork of alternate gilt and plain ebony emblems. The lid folds back on bronze hinges (I believe the earliest known) fixed to the top rail of the back of the casket. On the lid and front panel are gilt knobs to which a cord and a seal were once attached. Judging by the hieratic docket written on the lid of its fellow casket, also found in this chamber, this piece of furniture was probably intended for fine linen garments of the King. But its contents had been scattered, or maybe stolen, and in it we found four very fine head-rests that had evidently been put there during or after the robbery.

"The first of these head-rests is a magnificent example of ivory carving, perhaps the finest piece of Egyptian New Empire symbolical art we have hitherto discovered,

(Continued on page h)



"THE PROTOTYPE OF THE TRAVELLING HAT-BOX OF TO-DAY": TUTANKHAMEN'S HAT-BOX—A PLAIN WOODEN CASE, WITH SIMPLE INCRUSTED ORNAMENTS, OF PECULIAR DOMESTIC INTEREST.



FOUND CONTAINING DECAYED FRAGMENTS OF THE YOUNG KING'S LINEN CAP, ADORNED WITH GOLD AND COLOURED STONES: THE INTERIOR OF TUTANKHAMEN'S HAT-BOX, SHOWING THE BLOCK-HEADED SUPPORT FOR THE CAP.

Photographs by Mr. Harry Burton, of the Metropolitan Museum of Art, New York.
(World Copyright Strictly Reserved.)

"ABOUT AS SYSTEMATIC AS AN EARTHQUAKE": THE LOOTED ANNEXE.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



SHOWING (ON THE RIGHT) THE EXQUISITE BOAT-SHAPED CENTRE-PIECE FOR THE KING'S TABLE (ILLUSTRATED ON THE NEXT TWO PAGES), AND (IN THE BACKGROUND) A BEDSTEAD: A CHAOS OF BROKEN AND PLUNDERED OBJECTS IN THE SOUTH END OF THE ANNEXE OF TUTANKHAMEN'S TOMB AS IT WAS LEFT BY ROBBERS IN PHARAONIC TIMES.



WITH THE ACTUAL FOOTPRINTS OF THE LAST INTRUDER STILL VISIBLE ON THE LID OF A BOX (CENTRE BACKGROUND): ANOTHER VIEW OF THE LOOTED CONTENTS OF THE ANNEXE, AS SEEN THROUGH THE ROBBERS' HOLE IN THE DOORWAY—"A JUMBLE OF EVERY KIND OF FUNERARY CHATTEL, TUMBLED ONE UPON ANOTHER, ALMOST DEFYING DESCRIPTION":

The fourth and last chamber cleared of its treasures in the Tomb of Tutankhamen—a small store-room known as the Annexe—was found in a state of disorder which Mr. Howard Carter has described as being "about as systematic as an earthquake." This was due to the fact that the tomb had been twice robbed in Pharaonic times, by thieves in search of gold and other precious metals. Other objects they discarded. To enter the Annexe they had broken through a wall, and the confusion they left there was never "tidied up" by the necropolis officials, as had apparently been done in the other chambers. The scene as he found it is described by Mr. Carter as "a jumble of every kind of funerary chattel, tumbled any way one upon another—bedsteads, chairs, stools, footstools, hassocks, game-boards, baskets of fruits, every kind of alabaster vessel and pottery, wine-jars, boxes of funerary figures, toys, shields, bows and arrows and other missiles, all turned topsy-turvy; caskets overturned, their contents spilled—in fact, everything in confusion. There was hardly an object but bore marks of depredation, and before us, upon one of the larger boxes, were even the very footprints of the last intruder."

STEERED BY AN ACHONDROPLASIC FEMALE DWARF.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)

Lord Moynihan, the famous surgeon, has kindly supplied the following note on the medical aspects of the dwarf figure steering the alabaster boat: "Achondroplasia is a congenital disease, of uncertain causation. It produces a deformity so distinctive that the appearance of one man afflicted with it is characteristic of all. The achondroplasic is of low stature, of sturdy muscular and bony development. The head is large; the forehead, broad and high, bulges so much over the face as to leave a deep depression at the base of the nose; the nostrils are large and open; the lower jaw assertive. The body is long in proportion to the limbs; there is a deep incurvation in the lumbar spine, making the belly protrude. The arms and legs are short; . . . the feet and hands are broad and strong. . . . Typical examples are portrayed by artists from the earliest days. In ancient Egypt the god Bes, 'the amuser and instructor of children,' and the god Ptah, whose images are in the British Museum, the Louvre, and Cairo Museum, show all the attributes. In the Bayeux Tapestry the dwarf Turold is a fairly good example. Velasquez painted many, for the achondroplasic was often a Court dwarf. In 'Las Meninas,' in the Prado, the dwarf Nicholas Pertusato is a flawless specimen. Artists have often shown the dwarf in charge of animals. . . . Tiepolo shows achondroplasics with dogs, and with a lion. . . . Earliest of all, the mural drawings at Saqqarah show an achondroplasic leading a dog almost as large as himself. The achondroplasic seen on the boat found by Mr. Howard Carter is a female; the disease is far commoner in males. The feet are turned inwards so much that progression must have meant the lifting of one foot over the other. The characteristic bodily and facial deformities are here portrayed with exquisite artistry."



SHOWING THE TOP OF THE PEDESTAL HOLLOWED-OUT FOR WATER AND FLOWERS, WITH AN "ISLAND" TO SUPPORT THE BOAT: PART OF THE ALABASTER TABLE-CENTRE FOUND IN THE ANNEXE OF TUTANKHAMEN'S TOMB, WITH A GIRL BEHIND THE IBEX-HEAD PROW AND A DWARF AT THE STERN.



WITH AN IBEX AS "FIGURE-HEAD" AND A STATUETTE OF A GIRL HOLDING A LOTUS FLOWER: THE FINELY CARVED PROW OF THE ALABASTER BOAT, SHOWING PAPYRUS COLUMNS OF A CANOPY OVER AN OPEN SARCOPHAGUS.



THE DEFORMITIES OF ACHONDROPLASIA "PORTRAYED WITH EXQUISITE ARTISTRY": A DWARF SUDANESE SLAVE GIRL STEERING—A FIGURE OF MEDICAL INTEREST DISCUSSED HERE BY LORD MOYNIHAN.

Among the treasures found by Mr. Howard Carter in the Annexe of Tutankhamen's tomb, as described in our article on page 10, was the beautiful specimen of alabaster carving illustrated on these two pages. Though fashioned on quite a small scale, being only 27 inches high by 23 inches long over all, it is one of the finest examples of the art of the ancient Egyptian lapidary. Mr. Carter regards it as being a centre-piece for the royal table, probably used at State banquets. Describing its detail, he said: "It takes the form of a boat floating in an ornamental tank, designed as a pyloniform pedestal, resting on four cylindrical feet, and hollowed out for water and flowers, with an island in the centre to support the alabaster boat. The stem and stern curve upward, and each terminates in the head of an ibex. Amidships is a canopy, supported by four ornate papyrus columns, which shield what appears to be an open sarcophagus—representing perhaps a funeral barque for the celestial journey of the 'Good God,' the King. Facing forward, on the fore-deck, is a charming little figure of a girl,

[Continued opposite.

TUTANKHAMEN'S ALABASTER BOAT—A BEAUTIFUL "TABLE CENTRE."

Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.) (See Article on Page 10.)



"PERHAPS A FUNERAL BARQUE FOR THE CELESTIAL JOURNEY OF THE 'GOOD GOD'—THE KING": A MASTERPIECE OF CARVING IN ALABASTER, FROM THE ANNEXE IN TUTANKHAMEN'S TOMB.

Continued.]

squatting, nude, and holding a lotus flower to her breast. At the helm, steering the ship, is a puny Sudanese slave, recalling the dwarfs at the helms of Phœnician ships mentioned by Herodotus. This little achondroplasic female dwarf is an example unique both in art and medical research." The characteristic deformities of the disease of achondroplasia are described above (on page 12) in a note which Lord Moynihan, the famous surgeon, has kindly written especially for this paper. He also cites many representations of achondroplasic dwarfs in European art, as in the works of Velasquez, Tiepolo, and Antonio Moro, as well as in the Bayeux Tapestry and in ancient Egyptian mural drawings found at Saqqarah. Lord Moynihan, we may recall, was formerly known as Sir Berkeley Moynihan, and was raised to the Peerage this year. He is President of the Royal College of Surgeons, and is about to present to the College a painting of the Council as it was in the year 1927. This picture, in which he is himself the central figure, was reproduced in our last issue.

NEW TUTANKHAMEN RELICS: HEAD-RESTS; "SHIRT-BOX"; LINEN-CHESTS.

Photographs by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.) (See Article on Page 10.)



1. A HEAD-REST OF GROTESQUE TYPE SHAPED AS A FOLDING-STOOL, ADORNED WITH THE HEAD OF BES, A DEMON DWARF WHO AMUSED THE GODS.



2. WROUGHT IN OPAQUE GLASS OF TURQUOISE-BLUE, WITH A COLLAR OF CHASED GOLD AROUND ITS STEM: ONE OF TUTANKHAMEN'S HEAD-RESTS.



3. BEARING ON THE LID A HIERATIC DOCKET INDICATING THAT IT WAS A RECEPTACLE FOR THE KING'S FINE LINEN: A CASKET OF CEDAR AND EBONY (A PAIR TO THAT ON PAGE 16).



4. THE BACK OF TUTANKHAMEN'S FINEST HEAD-REST, CARVED IN IVORY (SEE PAGE 15): THE GOD SHU SUSTAINING THE SKY, WITH THE LIONS OF "YESTERDAY AND THE MORROW."



5. A PAIR OF SMALL CEDAR AND EBONY TRAVELLING-BOXES, WITH COPPER STAPLES FOR USE AS PANNIERS, AND DOCKETS ON THEIR LIDS INSCRIBED "THE LINEN-CHESTS OF HIS MAJESTY WHEN HE WAS A BOY."

As will be found noted on page 16, the linen-chest there illustrated, which forms a pair to that shown above (No. 3), was found to contain no linen garments (its original contents having been scattered, or perhaps stolen), but four very fine head-rests which had evidently been put there by robbers when they ransacked the Annexe in Tutankhamen's Tomb. Two of these head-rests—one carved in ivory and the other in blue faïence—are illustrated on page 15, and the back view of the ivory one is shown here (No. 4). It is described by Mr. Howard Carter as "perhaps the finest piece of Egyptian New Empire symbolical art we have yet discovered." The central figure is Shu, the god of the atmosphere, holding up the sky goddess (represented by the "pillow" of the head-rest), and at either side of him are "the lions of 'Yesterday and the Morrow.'" Of the two other head-rests here illustrated, one, in carved and tinted ivory, takes the form of a miniature folding-stool (No. 1) decorated with the head (in dark-green) of the male demon dwarf, Bes, who amused the gods with a tambourine and looked after the divine children. The fourth head-rest (No. 2, above) is made of opaque turquoise-blue glass with a collar of chased gold. Mr. Howard Carter's verbal description of all these various treasures is embodied in the article on page 10. Regarding the pair of little boxes seen in Illustration No. 5, he said: "Interesting mementoes of the King's youth were two small chests, much after the nature of panniers, that were evidently used for travelling purposes, strapped either on the back of a beast of burden or over the shoulders of a slave. The dockets written upon their lids tell us that they were: 'The linen-chests of his Majesty when he was a boy'—and they contained (probably when deposited in the tomb) 'incense, gum, antimony, and three gold grasshoppers.'"

EXQUISITE EXAMPLES OF EGYPTIAN ART: TUTANKHAMEN'S HEAD-RESTS.

Photographs by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.) (See Article on Page 10.)



"THE FINEST PIECE OF EGYPTIAN NEW EMPIRE SYMBOLICAL ART WE HAVE HITHERTO DISCOVERED": A MAGNIFICENTLY CARVED IVORY HEAD-REST, REPRESENTING SHU, THE GOD OF THE ATMOSPHERE, RAISING THE SKY GODDESS (IN THE FORM OF THE "PILLOW"), WITH THE LIONS OF THE EAST AND WEST HORIZONS—A TREASURE FROM THE ANNEXE OF TUTANKHAMEN'S TOMB

Among the most remarkable discoveries in the Annexe of Tutankhamen's Tomb were four head-rests, found in the linen-casket illustrated on page 16. "The first of these head-rests," said Mr. Howard Carter, in describing them to our representative, "is a magnificent example of ivory carving, perhaps the finest piece of Egyptian New Empire symbolical art we have hitherto discovered." The front of it is shown in the upper illustration above, and the back view is given on page 14. The carving represents a myth in which the earth-god, Geb, and the sky-goddess, Nut, as husband and wife, are separated by their father, Shu, the god of atmosphere. Shu is the caryatid figure in the centre, thrusting himself between earth and sky and raising on high the sky-goddess (in the

[Continued opposite.



A FAIENCE HEAD-REST OF A LOVELY RICH LAPIS-LAZULI BLUE, MOUNTED WITH GOLD: ANOTHER VARIETY OF THE TRADITIONAL *URS*-PILLOW PRESCRIBED BY THE "BOOK OF THE DEAD" TO "LIFT UP THE HEAD OF THE PROSTRATE ONE."

Continued.]

form of the "pillow" of the head-rest). At the sides are the "lions of Yesterday and the Morrow," also known as the "lions of the East and West horizons." Mr. Carter's explanation of the myth will be found quoted more fully in our article on page 10, where also is his description of the faience head-rest seen in the lower illustration on this page. Bold form and rich colour—lapis-lazuli blue mounted with gold—are its main features. The other two head-rests found along with these are illustrated and described on page 14. They belong to the ritual of ancient Egyptian burial customs, and, while each has its own particular characteristics, they are all varieties of the traditional *Urs*-pillow prescribed by the "Book of the Dead" to "lift up the head of the prostrate one."

TÛTANKHAMEN'S "SHIRT-BOX": A CASKET OF EBONY AND CEDAR.

Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.) (See Article on Page 10.)



WITH AN OPEN-WORK FRIEZE SYMBOLISING "WEALTH AND HEALTH": TUTANKHAMEN'S EBONY AND CEDAR CASKET (PROBABLY INTENDED FOR LINEN GARMENTS, LIKE ITS FELLOW (PAGE 14), BUT FOUND CONTAINING HEAD-RESTS).

Among the miscellaneous mass of objects in the Annexe of Tutankhamen's tomb was found this charming example of ancient Egyptian furniture, very "modern" in its general aspect and workmanship. It is a casket standing on four slim legs, and just under two feet high. The panels are of rich dark-red cedar wood, while the uprights, rails, and stretchers are of ebony, incrusted with hieroglyphic script giving eulogistic titular and other designations of the King. Along the base is an open-work frieze of alternate gilt and ebony emblems symbolising "Wealth and Health." The bronze hinges of the lid are believed to be the earliest known examples of their kind. On the front panel is seen a gilt knob, and there is a similar knob on the lid. To these knobs were originally attached a cord and seal. Describing the casket, Mr. Howard Carter said: "Judging by the hieratic docket written on the lid of its fellow casket (illustrated on page 14), this piece of furniture was probably intended for the King's fine linen garments; but its contents had been scattered, or stolen, and in it we found four very fine head-rests, evidently put there during or after the robbery." These head-rests appear on pages 14 and 15.

INTERESTING OCCASIONS AT HOME: POLITICS; ARCHÆOLOGY; SCULPTURE.



ASHRIDGE HOUSE, OPENED BY MR. BALDWIN AS THE BONAR LAW MEMORIAL COLLEGE: A VIEW FROM THE FRONT.

On July 1, Mr. Baldwin opened Ashridge House, near Berkhamsted, as the Bonar Law Memorial College, a political training school for Conservatives. The house, with about eighty acres of the surrounding estate, was presented to the Conservative Party last August by the late Mr. Urban Broughton. The title deeds were handed to Mr. Baldwin by Lord Fairhaven, the [*Continued on right.*



THE SWIMMING-BATH AT ASHRIDGE HOUSE: ONE OF THE RECREATION AMENITIES AVAILABLE FOR STUDENTS AT THE BONAR LAW MEMORIAL COLLEGE.

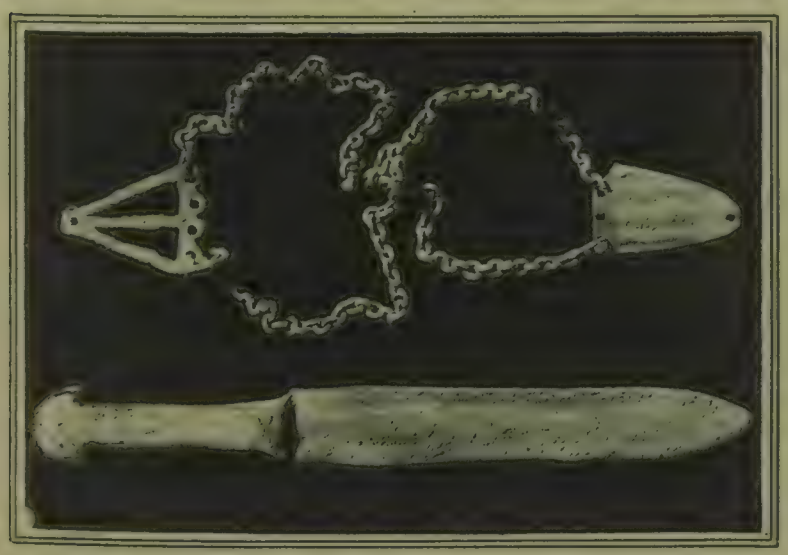
donor's son, who received a peerage in recognition of his father's public services. Some 2200 acres of Ashridge Park, one of the most beautiful estates in England, have been acquired by the National Trust for the benefit of the public. Ashridge House was designed by James Wyatt, R.A., and was completed, early in the nineteenth century, by his nephew, Sir J. Wyatville.



THE SOURCE OF NEW DISCOVERIES EXHIBITED AT UNIVERSITY COLLEGE: THE HYKSOS FORT, BETH-PELET, JUDÆA, WITH EXCAVATIONS AT THE TOP.



A FINE BRONZE STRAINER OF ORIENTAL WORK DATING FROM 700 B.C.: ONE OF SIR FLINDERS PETRIE'S EXHIBITS AT UNIVERSITY COLLEGE, LONDON.



A BRONZE DAGGER WITH IVORY HANDLE AND BRONZE CHAIN ATTACHMENT: A RELIC OF THE SHEPHERD KINGS OF EGYPT, FROM BETH-PELET.

An interesting archæological exhibition organised by Sir Flinders Petrie will be open free at University College, Gower Street, from July 8 to 28. The three lower photographs on the left of this page show the site of the excavations, and two of the most interesting "finds." A note supplied with the photographs says: "The dominion of the Shepherd Kings, or Hyksos, has been one of the great problems of history. Very little has been found in Egypt, but on the other side of the border, in South Judæa, the British School of Egyptian Archæology has recently discovered much more than was known hitherto. A cemetery of the Hyksos was unearthed at Beth-pelet, now Tell Fara. The Philistines introduced the use of steel. One of their steel daggers was made before 1300 B.C., and is almost contemporary with Tutankhamen. Another fine bronze dagger (here illustrated), with ivory handle, was worn on the upper arm, with a curious chain attachment. Later, Oriental influence is shown by the bronze strainer here illustrated. Above all the ruins Vespasian built a strong fort, of which only the foundations appear."

MR. JACOB EPSTEIN'S REMARKABLE NEW SCULPTURE ENTITLED "DAY": THE COMPANION FIGURE TO HIS "NIGHT" ON THE UNDERGROUND RAILWAY BUILDING, WESTMINSTER.

A LAKELAND "PHILAE": MARDALE —A VILLAGE TO BE SUBMERGED BY DEEPENING HAWESWATER AS A RESERVOIR FOR MANCHESTER.



AKIN (LOCALLY AND SPIRITUALLY) TO THE SCARSDALES' HOME DRAMATISED IN "WATER," AT THE LITTLE THEATRE: CHAPEL HILL FARM AT MARDALE, IN WESTMORLAND.



AN ANCIENT HOSTELRY NEAR HAWESWATER ASSOCIATED WITH THE HOLMES FAMILY, "THE KINGS OF MARDALE": THE DUN BULL HOTEL.



THE ORIGINAL SCHOOL AT MARDALE, FOUNDED BY RICHARD WRIGHT IN 1712: AN OLD FIFTEENTH-CENTURY HOUSE USED OF LATE YEARS AS A WORKMAN'S COTTAGE.



PROBABLY TO BE REMOVED AND RE-ERECTED ELSEWHERE: MARDALE PARISH CHURCH, BELIEVED TO BE THE SMALLEST COMPLETE CHURCH IN ENGLAND, AMONG YEW TREES EIGHT HUNDRED YEARS OLD.



THE BEAUTIFUL ROAD TO MARDALE WHICH FUTURE GENERATIONS WILL NOT TRAVERSE: A VIEW LOOKING DOWN THE VALLEY TO BE SUBMERGED BY THE ENLARGEMENT OF HAWESWATER.



HAWESWATER: THE PRESENT LAKE, WITH BORINGS MADE IN SEARCH OF SUITABLE SUBSTRATA ON WHICH TO BUILD A DAM—(IN LEFT BACKGROUND) WALLA CRAG AND NADDLE FOREST, A HAUNT OF RAVENS.



THE NEW BUILDINGS OF THE DUN BULL HOTEL: A FAMOUS LAKELAND INN AT MARDALE IN THE DISTRICT TO BE SUBMERGED BY THE NEW RESERVOIR.



THE MANOR HOUSE OF THE MARDALE NEIGHBOURHOOD, TO BE SUBMERGED UNDER THE NEW HAWESWATER RESERVOIR SCHEME: MEASAND BECK HALL.



AT A MARDALE FARM WHICH IN THE FUTURE WILL BE ON THE BED OF THE ENLARGED LAKE: THE ARRIVAL OF A FLOCK OF EWES AND LAMBS.



THE INTERIOR OF MARDALE CHURCH, PROBABLY TO BE MOVED TO ANOTHER SITE: THE OLD-FASHIONED GALLERY FOR CHILDREN.

In order to provide a new source for the water-supply of Manchester, a project is on foot to transform the lake of Haweswater, in Westmorland, into a huge reservoir. A note supplied with the above photographs states: "Haweswater is to be enlarged from its present length of just over 2½ miles to 4 miles, its level raised by 94½ ft., and its capacity increased by 20,000,000,000 gallons. Farms that now provide grazing for flocks of mountain sheep, cottages, a church, an inn, and, in short, all the hamlet of Mardale, are to be submerged. The locality will, in due course, become the bed of the lake. Although so much will disappear, the retention of the beauties of the district is promised by the architects." Mardale Church, it is reported, will probably be removed and re-erected elsewhere. It is believed to be the smallest complete church in the country. It has a tower, with a spiral staircase and an old-fashioned children's gallery. Beside the church and overhanging the road are some famous yews, about 800 years old, from which archers used to cut their bows. Our photograph of Haweswater as it is at present shows borings made on the hillside in the search for suitable substrata on which to build the dam. In the left background are Walla Crag and Naddle Forest, one of the few places in England where ravens still build. Through this will run a new road. The second photograph of the Dun Bull Inn shows (on the left) the newer portion built by Mrs. Holmes, one of the last survivors of the "Holmes's of Mardale." On her death it was incorporated with the inn. "The Holmes family (says a note on this photograph) have been known as the 'Kings of Mardale' since Hugh Holmes was granted large tracts of land in the neighbourhood by King John." The coming fate of Mardale—a somewhat ill-omened name—recalls that of the Egyptian temples of Philæ, submerged for part of every year since the construction of the Assuan Dam. The local feeling aroused in Lakeland by such a scheme as the new reservoir has been dramatised in a play entitled "Water," by Mrs. Marshall-Hole, recently produced in London at the Little Theatre.

BOOKS OF THE DAY.

ARCHITECTURE is an art that must inevitably appeal to the "man in the street," for without it there would not be a street for him to be in. But he has to take what is given him in this respect and be thankful — or otherwise. It is well, therefore, that somebody should keep an eye on the architect, and train him up in the way he should go. As a "man in the street" myself, therefore, I applaud the motives that have inspired the author of "DOMESTIC ARCHITECTURE AND OLD FURNITURE." By Murray Adams-Acton, F.S.A., F.I.B.D. With 184 Photographs (Geoffrey Bles; £2 2s.). This large and lavishly illustrated volume, with its finely printed plates, accompanied by a stimulating descriptive survey written with learning and enthusiasm, provides abundant material for preserving good taste. "The illustrations (writes the author) afford standards for comparison, by which the student can learn to be dissatisfied with work below the level of the best which the past has to offer."

. . . . . .

Acting on these principles, Mr. Adams-Acton deals successively with English and French Gothic, Italian, Dutch, and Flemish architecture, Tudor and Elizabethan styles, the Renaissance period in France, the times of Louis XIV., XV., and XVI., the late seventeenth century in England, the Georgian and Victorian epochs, and the work of the present day. He concludes with a chapter on spurious furniture and the gentle art of faking, very useful to the collector of antiques. His book bears a strong impress of personality, without which such a work tends to be colourless, and his individual preferences find frequent expression. There would be no doubt, for instance, as to his choice between Westminster Abbey and St. Paul's. "Is it to be regretted (he asks) that the classical style ever came to England? Both patriotically and artistically one may be excused for replying, 'Yes.'"

. . . . . .

On one much-controverted subject Mr. Adams-Acton differs from many English art-lovers. "Since art gains (he writes) by being shown off intelligently where it is well appreciated, I suggest that one should look philosophically at America's attitude in acquiring artistic treasures of which pecuniary necessity deprives British and Continental homes. Our National Gallery bears ample witness to the advantage which we have derived from acquiring the treasures of foreigners. . . . The Americans deserve their artistic treasures, as they lead the world in architecture and genuinely appreciate art."

. . . . . .

Mention of this vexed question of the export of works of art reminds me that the National Art Collections Fund, which has done so much to prevent our treasures from going abroad, has lately issued its "Twenty-Fifth Annual Report" for 1928. This must not be confused, of course, with its recently published souvenir volume, "Twenty-Five Years of the National Art Collections Fund," already noticed on this page. The new Report, which contains a number of excellent illustrations, recalls that since the formation of the Fund it secured for the nation, up to the end of 1927, no fewer than 630 works, covering the whole field of art, and the year 1928 brought the total up to 693. The 63 additional works are here described in detail. Truly an admirable record!

. . . . . .

I had almost completed this present screed when I received for review a work which certainly ought to be included in an article on current art books, and, though my time is now short and my space limited, it seems better to mention it here than to defer it to a less suitable occasion. I allude to the third *Burlington Magazine* monograph entitled "GEORGIAN ART" (1760-1820). An Introductory Review of English Painting, Architecture, Sculpture, Ceramics, Glass, Metalwork, Furniture, Textile and other Arts during the Reign of George III. With over 70 Photographic Plates and 6 in colour, comprising about 200 subjects (Published for the *Burlington Magazine* by B. T. Batsford, Ltd.; 30s.). This large quarto volume gives an authoritative survey of the arts enumerated, and the quality of the reproductions maintains the high standard associated with its source. It forms a companion volume to the previous *Burlington Magazine* monographs on "Chinese Art" and "Spanish Art."

. . . . . .

Like its predecessor, this book is not from the hand of one author, for, as the editor, Mr. R. R. Tatlock, says, "No single writer can speak with full authority on all the subjects dealt with." The following names appear on the title-page, and I have added in brackets their respective subjects: Roger Fry (Introduction); J. B. Manson (Painting); Geoffrey Webb (Architecture and Sculpture); Bernard Rackham (Ceramics and Glass); W. W. Watts (Metalwork); Oliver Brackett (Furniture); A. F. Kendrick (Textiles); and Louise Gordon-Stables (Minor Arts). Each chapter is followed by the relevant section of illustrations. The high reputation of the associated authors and the beauty of the illustrations combine to render the book an ideal fulfilment of its purpose.

. . . . . .

In the house of art there are many mansions, and, as in other houses, the walls of its chambers have often been papered. Looking around at my domestic accessories and household gods, I begin to realise that every one of them is the result of artistic or technical evolution, and that its prototypes may form fit material for the collector. This line of thought was suggested by a new publication issued by the Victoria and Albert Museum, entitled "CATALOGUE OF WALL-PAPERS." By C. C. Oman, M.A. Illustrated. (Published under the Authority of the Board of Education; cloth, 4s. 6d.; paper, 3s.; by post, 4s. 10d. and 3s. 4d.) Hitherto, in my ignorance, I had not regarded wall-papers as possessing any high antiquity, or being a subject for learned research, though remembering vaguely that William Morris made war on Victorian horrors. The author's introduction to this very interesting catalogue, however, with its 24 half-tone plates of early examples, shows that wall-paper has a distinguished history, going back to the end of the fifteenth century, by which time "paper was being manufactured all over Europe." One passage in the book interests me particularly, as recalling memories of old schooldays. Describing a seventeenth-century process of printing the outlines of a pattern, and adding colours by hand or stencil, Mr. Oman writes: "Few specimens of this period have remained, but among these is a paper in a shop in the Market Place, Uppingham." It may be that this rarity came under my unwitting observation, especially if it happened to have been in Mr. Kirby's tuck-shop.

. . . . . .

With domestic architecture and its attendant amenities is intimately associated the art of horticulture, and I turn now to a very delightful and charmingly pictured book on this subject — namely, "SPANISH GARDENS." Their History, Types, and Features. By C. M. Villiers-Stuart. With 117 Illustrations (Batsford; 25s.). The illustrations comprise six water-colours by the author, reproduced in colour, 80 half-tone plates from photographs, and 30 line drawings. The book is a continuation of the author's study of the Moslem Paradise-Garden begun in her well-known volume, "Gardens of the Great Mughals," which was favourably noticed in our pages on its appearance in 1913. That work, it may be recalled, contained a plea for the planning of an Indian formal garden in connection with the new Delhi; and an Indian irrigated garden is now being carried out by Sir Edwin Lutyens as part of the design of the Viceregal palace. For her study of Indian garden designs Mrs. Villiers-Stuart has been awarded the silver medal of the Royal Society of Arts.

. . . . . .

There is a generic if long-drawn link between the ancient gardens of India and those of Spain. "The whole width of what was once the Moslem Empire (we read) lies between the complete plan in the East and the planting in the West, between the great architectural lay-out of gardens such as the Kashmir Shahlimar Bagh and the Taj Mahal at Agra and the traditional planting of the Generalife at Granada and the Alcázar at Seville. . . . In Spain the great gardens of the Arab Kalifs have disappeared, but their system of planting remains untouched." Spain is peculiarly rich in old gardens and *patios*, and is said to be the only European country where thirteenth-century gardens can be found in their original condition. Besides these Oriental gardens of the Moorish conquerors, there are many beautiful examples dating from the seventeenth and eighteenth centuries. Mrs. Villiers-Stuart has been studying them for fifteen years, and her book claims to be the first comprehensive account of them in English.

. . . . . .

From gardens and gardening it is not a far cry to other outdoor pursuits, and I find an easy bridge of transition, by way of art, in "FAMOUS SPORTING PRINTS.—V. Henry Alken" (The Studio, Ltd.; 5s.), a delectable addition to a well-known series. It is a quarto album, strongly bound in thick paper with a striking cover-design, and containing eight plates, beautifully reproduced in colour, representing sport in various phases. Mr. George Kendall supplies a short introductory memoir of the famous artist. Henry Alken was a Londoner, with art in his blood, but it is not known what led him to apply his genius to the delineation of sport.

. . . . . .

To readers interested in sports and games of various types I can recommend several other attractive items for a library list. On the biographical side there is "SYKES OF SLEDMERE." The Record of a Sporting Family and Famous Stud. By J. Fairfax-Blakeborough, M.C. Illustrated (Philip Allan; 21s.), a book rich in hunting and racing lore, as well as amusing anecdote. A kindred subject is treated on instructional and informative lines in "PRACTICAL HORSEMANSHIP." By Captain J. L. M. Barrett, Equitation Instructor at Sandhurst. With Photographs, Sketches, and Diagrams (Witherby; 12s. 6d.), described as "a book for the novice of all ages, with chapters on advanced work and practical hints on horse and pony buying." Another cognate work is a sixth and revised edition of a famous polo-player's book, "MODERN POLO." By Lieutenant-Colonel E. D. Miller. With 172 Illustrations (Hurst and Blackett; 21s.). This is a classic on its subject, and of special interest at the present season.

. . . . . .

Games, as distinct from sport, are represented by two works also very seasonable. Devotees of cricket, in the intervals of watching the South Africans, will revel in "THE FIGHT FOR THE ASHES, 1928-9." A Critical Account of the English Tour in Australia. By M. A. Noble. With Foreword by Lord Forster, Governor-General of Australia, 1920-5. Illustrated (Harrap; 15s.). Lawn-tennis enthusiasts will welcome the reminiscences of a famous American seen again this year at Wimbledon. "ME—THE HANDICAP." By William T. Tilden. With Frontispiece portrait (Methuen; 5s.).

. . . . . .

Finally, I must mention two books on a subject universally popular in connection with outdoor pursuits. One is "THE DOG: MAN'S BEST FRIEND." By Captain A. H. Trapman. With Introduction by Albert Payson Terhune. Illustrated (Hutchinson; 7s. 6d.), an interesting study of the origin, history, attributes, and management of dogs. The other book deals with a more specialised but no less popular branch of the same subject—namely, "THE GREYHOUND." Breeding, Coursing, Racing, etc. By James Matheson. Profusely Illustrated (Hurst and Blackett; 12s. 6d.), a useful addition to the same series—Standard Books for Sportsmen—as Colonel Miller's work on polo. I began this article with domestic architecture, and I end, not inappropriately, with the domestic house-guard. Here he utters a warning "Bow-wow," and I retire.—C. E. B.



THE DISCOVERER OF THE WORLD-FAMOUS TOMB OF TUTANKHAMEN, WHENCE CAME THE NEW TREASURES ILLUSTRATED IN THIS NUMBER: MR. HOWARD CARTER, F.Z.S., THE EMINENT EGYPTOLOGIST.

Mr. Howard Carter, who recently returned to England after his season's work in Tutankhamen's tomb, has described to us the treasures of the Annexe—the last of the four chambers to be cleared, and the substance of his remarks is embodied in our article on page 10, while many of the principal objects found are illustrated in a series of other pages. They include some of the most wonderful specimens of Egyptian art which the world-famous sepulchre has yielded. Tutankhamen's tomb, it may be recalled, is not the only royal grave that Mr. Carter has discovered, for he had previously found those of Mentuhetep, Queen Hatshepsut, Thothmes IV., and Amenhetep I., besides many private burials. He has been engaged on archæological research in Egypt since 1890, both as excavator and artist, and at one time was Inspector-General of Antiquities to the Egyptian Government. When the great Tutankhamen discovery was made, in 1923, he was working for the late Earl of Carnarvon. Mr. Carter was born at Swaffham, Norfolk, in 1873. He was trained in archæology under the first Lord Amherst of Hackney, Professor Ll. Griffith, Professor Flinders Petrie (whom he assisted in his work at Tel-el-Amarna), Professor Ed. Naville, and Sir Gaston Maspero.



THE PLACE OF THANKSGIVING TO ALMIGHTY GOD FOR HIS GOOD PROVIDENCE: WESTMINSTER ABBEY — THE HIGH ALTAR.

On Sunday, the 7th of July, in Westminster Abbey, the crowning-place of Kings, his Majesty will attend the special service of Thanksgiving to Almighty God "for His good Providence whereby our Most Gracious Sovereign has been delivered from severe illness to the comfort of the whole Realm and for the signal love and loyalty of his people made manifest in the time of trouble."

"The King is the King of the Whole People."

By G. K. CHESTERTON

THE national thanksgiving for the recovery of the King illustrates in a double fashion what we may call the whole theory of thanks. First, because of the concentration of so vast a concourse of sympathisers upon the issue of a single story, the warm respect felt for the sufferer by all who knew him, even by reputation, and the true sense in which he stood for all his subjects as a symbol of responsibility and honour. And second, because of the quite unusual intensity of the drama and nearness of the peril; as if a veritable human voice had answered announcing survival, when we had already heard, loosened and rushing, the noise of the arrow of death. There must have been very few human beings to whom that arrow had passed quite so near; even when it was not the world that was watching or a great empire that breathed again. And these two aspects of thanksgiving stand for truths as profound as the tragedy and the escape which they illustrate. Nothing more clearly illustrates how natural is natural religion, and how unnatural is mere negation, than the lifting of the heart at the end of such a vigil. It is the fashion to talk of man entangled in creeds and rituals, as in the chains of the mind. But in fact the sceptic is hampered by invisible chains, in his most human movements, more than the lowest slave of superstition. The man who cannot lift his eyes to the sky, or bend his knee to the earth, is crippled and caught in a network of negations. It was Rossetti, I think, who said that the worst moment of the atheist was when he felt thankful and had nobody to thank. All that is symbolised, at their best, by a king and a kingdom, the whole circle of order and harmony of living, should in their nature produce this great harvest of gratitude. But men are so made that something of drama and peril is commonly needed to awaken this wise amazement; and we require something of crisis to realise creation. We must see the sun and moon and all the seasons given back to a man, as though he were raised from the dead. In more vulgar language, men need thrills to produce thanks, and have to be surprised into surprise. It is the whole aim of religion, of imagination, of poetry and the arts, to awaken that sense of something saved from nothing. But no poem can do it as does a true story on this level of significance and solemnity; when a drama that no man has written is acted on the stage of mankind.

It is no ritual phrase to say that the King comes forth from the very gates of death as the symbol of national unity, in a nation divided upon many other things. In more senses than one he comes out into the broad daylight; into a world where monarchy grows stronger rather than weaker, for many and often unfathomable reasons, all of them illustrated in the personal story and the popular response to it. Without going deeper into such matters, we may say that men in many ages have felt, in some instinctive fashion, that the fulness of humanity was better expressed in a man than in a mob; especially if it were a mob of nobles. In England this has been profoundly modified by aristocratic traditions, both of liberty and licence; and there was a time when the life of the monarchy, like the life of this monarch, hung by a hair. In the institutional, as in the individual case, that moment seems to have passed. In the reaction of personal affection, which in this case is very personal, there is probably an undercurrent of impersonal forces now making everywhere for more personal government. In whatever form the next generation may attempt the reunion of loyalty and liberty, there will probably be less than ever of the mere oligarchical jealousy of the popularity of the popular prince.

There is one unique and unforeseen fashion in which King George the Fifth has come to stand in the new conditions for something new. It is due partly to his own personality and partly to the strange, and rather indescribable, state of mind that has marked England after the War. It was always said, in recent times, that the British Sovereign is the social leader rather than the political leader. It was especially insisted on by cautious constitutional writers, of the liberal school, as a guarantee against despotism and a reconciliation between royalty and democracy. It was said of the Sovereign during the last four reigns at least; and during those four reigns it was true in a special sense, yet not exactly in the sense in which it is true now. The very language we use, about the history of fashions, manners and even morals, records it as having already been largely true. When we wish to describe a certain interesting interlude, that marked the end of the eighteenth century, a period of modern but rather rococo dress, a period of florid and sometimes rather bulbous architecture, a period in which hats and houses and military uniforms exhibited many things which are still formal in a phase of being fantastic, we do not call that quaint period (beloved of Mr. Max Beerbohm) by the name of any of its natural leaders even among the dandies. We do not call it the age of Byron or even the age of Brummell. We call it the Regency. And we are right, because the royal prince who ruled in it did really represent it. He was a social leader apart from being a political leader; indeed, before he was in a position to be fully a political leader. Other ordinary phrases illustrate the same thing; including a phrase that is now thrown backwards and forwards in controversy more than any other. Everybody is attacking or defending things that are Victorian. And when we talk of things Victorian we do really think of Victoria, and not merely of what happened in the reign of Victoria. She was in that sense a social leader even when she refused to be social, or to go into society. We still think of the old Queen as a real representative of certain notions; just as we thought of the Regent in old Regent Street, or before the Brighton Pavilion. Indeed, it has often struck me as ironic that the very people who denounce the Victorian Age as suppressing women have to refer to it by the name of a woman. And even those who call the Victorian women weak and simpering and drooping would hardly say the same of Victoria.

It is needless to note what is obvious enough—that the next reign carried on the tradition of the purely social leader. It is true that in Edward the Seventh what was social verged on being political; because he was a sort of highly successful amateur in what may be called the social side of politics: diplomacy. It is well known that, just as it was said of some Kings that one was his own Prime Minister or another his own Foreign Secretary, King Edward was in many foreign capitals his own Ambassador. But in the main the nineteenth century distinction continued to mean what it had always meant. King Edward himself encouraged the general atmospheric suggestion that social leadership was primarily something pleasant, while political leadership might be very unpleasant; and that in that sense even the social side of diplomacy should have an element of frivolity. But there was a new situation slowly creeping up in the modern world, which nobody in the nineteenth century understood or expected; and which has made this social function a rather different thing; not so much in itself as in its relation to the society.

What nobody expected was this: that political things could become less serious than social things. Or, in other words, that the real battle of the age could be transferred from the senate to the salon. The previous monarchs I have mentioned, who have given their names to the sort of social fashion they encouraged, lived side by side with serious political forces that were not merely fashions, and needed no encouragement. Waterloo and Peterloo and Catholic

Emancipation were real turning-points of history. The Regent was the ruler of the Regency; and in that sense the uncrowned King of England; but Daniel O'Connell was the uncrowned King of Ireland. Fox and Burke and Brougham stood for the most serious tendencies of their time. Cobbett stood for all that might have happened, either in revolution or reaction. Peel stood for all that did happen, both in conservation and progress. So it was, of course, with the Age of Victoria, when Parliamentary politics were taken more seriously than ever before or since. What the world looked at was the duel of Gladstone and Disraeli; and in one sense it was really a duel to the death. Matters of mere social form and habit were counted secondary to serious controversies. People joked about the collars of Gladstone or the curls of Disraeli; but they were serious about their politics. The tradition lingered on under Edward the Seventh, and then there came slowly into existence the new and curious condition. People find it rather difficult to be serious about politics.

On the other hand, all those who are serious at all are serious about society. That is the situation which gives a new meaning to the social leadership of the King. In the party conflict he is as constitutional and impartial as his father was, and as all the modern monarchs of his house were supposed to be. But the party conflict itself has become less important. He is not living, like his forebears, in a time when something like the French Revolution or the First Reform Bill, or some political change, is supremely important. On the other hand, the social change is immeasurably important. The old question of the Rights of Man was thrashed out in Parliaments and political meetings. The new questions, like those about the Rights of Woman, are really being thrashed out in drawing-rooms and dinner-parties, not to say cabarets and night-clubs. Changes in feminine costume, changes in domestic ceremony, have become symbolic. The men arguing about Reform or Repeal did not think it particularly symbolic that Mr. Brummell had a new pair of trousers, or the Regent had patronised a new sort of hat. They did not think that the future of Woman, whom they were in the habit of describing as Lovely Woman, would be determined by whether she wore a crinoline or an Empire skirt. But anybody who feels the atmosphere of our own age knows that all sorts of moral or immoral meanings are read into the shingling of hair or the shortening of skirts. And even those who feel these things to be incongruously frivolous have a queer feeling inside them that these frivolous things are not quite so frivolous as a great deal of serious politics.

King George the Fifth stands for something solid, clear, and consistent in social things, in a way in which the old Constitutional custom did not allow our Princes to stand for something in purely political things. And, as I have said, the sharp change is here: that most people are thinking about social change more than about political change. In the things that matter most at the moment, King George has most definitely had a policy: a policy of despising fantastic luxury and indiscriminate innovation; of preserving the old social sanity which used to be counted specially English. It has been his fate to live at exactly the moment in history when the ruin or restoration of this particular normal and national habit will certainly be accomplished. It has probably made a vast difference that the first family in the nation has been so firmly fixed on that foundation. It has made it impossible for moderation and modesty, and common sense in custom and costume, to die out in the lower middle classes as things entirely dowdy and discredited. A mere aristocracy is always ready for the newest thing. The aristocracy, whatever its other virtues or vices, has been quite ready to go the pace and to set the pace. Monarchy has taken on again something of its ancient leadership in matters that were once counted light and trivial, but which have become, in this strange season and in the eyes of all the wise, very weighty.

It must be nearly two hundred years since the great Bolingbroke wrote as a testament his challenge to all the tendencies of his time; his defiance of the aristocracy and his regret for the passing of the Kings. "The Parliament is the Parliament of a class; the King is the King of the whole people." Whatever we think of that great thesis, we may agree that what he said about the Parliament is at least true about the Smart Set. In many very vital ways, the King has been able to represent all that society that is outside Society. He has had to be the protector of something at once huge and hidden; to represent the normal when the abnormal is more in evidence; to defend a mob of inarticulate decencies that cannot defend themselves. Tradition is of the populace; it never has been and it never will be really handed down through the ages except from the poor to the poor. In that sense the rich are always the revolutionists. It is so even in the trivial matters already mentioned, of etiquette and attire, for fashion is an eternal revolution. All aristocracies fling themselves into one fancy dress after another; while there are peasant costumes, not only picturesque but elaborate and even gorgeous, that have remained unaltered from before the first records of man. Now that the revolution has come to be one not merely of dress but of manners, not merely of manners but of morals, we should expect to find, and we do find, that mere pride of wealth, or even of pedigree, does not save human beings from a raving hunger of change. It is not to the gentry, even the genuine gentry, it is not to the nobles, even those that are not yet ignoble, that we can look for protection of the patient and unrecorded virtues of mankind. But in the incalculable times before us, it is not impossible that there may return to the mystical institution of the Crown something of that immemorial legend which linked it with religion, and made one baron, alone of all the barony, mysteriously responsible to God for the people.

In these days there are other forms of false and accidental distinction, besides that of privilege or wealth. Newspapers must brighten their columns with tragedies, and comfort their readers with crime and madness. Literature, now especially and always in some degree, must be a sort of poetical police-news. It is well when the central institutions or individuals of a society represent all the neglected normality. The popularity of King George will stand at least as a sort of solid reminder of the proportions of things; will tell the world that we are not all divorced, that we are not all degenerates, that we are not all pestering the world with crazy philosophies and æsthetic perversions; that human life is a thing that can in sober reality be lived; and as the royal sage added, with a noble irony: "Life can be lived well even in a palace."

That is why there is about the popular sympathy, and even the popular curiosity, in the case of King George's illness, something that is not merely vulgar like the news of the Smart Set. Indeed, it is because it is popular that it is not vulgar. It is vulgar to be frightfully excited on hearing that the Duchess of Dulwich has a diamond tiara costing half-a-million, when we ourselves could not afford a stone for a stud or a cuff-link; because it is idolatry, or the worship of a stone god alien to our own household gods. But it is not vulgar to sympathise with a Queen whose house is darkened by sickness; because for that high moment her household gods and ours are the same. It is vulgar to be thrilled with joy because a millionaire has built a gigantic yacht big enough to contain a swimming-bath; because we know in our hearts that he and we would both be healthier and happier if we were content to swim in the sea. But it is not vulgar to be touched by a man sitting and looking at the sea, when he hardly thought to look again upon the sun, even if the man is a King as well as a sailor. It is because the story of this perilous recovery has come to us so much in the common outlines of countless stories of the kind that for the first time in such cases the modern curiosity is not an intrusion. "The King is the King of the whole people."



"Delivered from Severe Illness to the Comfort of the whole Realm": The King Making his First Outdoor Appearance Since his Illness—in Easter-Holiday Week, 1929.

THE KING'S PROGRESS TOWARDS HEALTH: HIS MAJESTY CONVALESCENT.



AMONG HIS PEOPLE ONCE MORE: THE KING SMILINGLY ACKNOWLEDGING THE GREETINGS OF THE PUBLIC WHEN LEAVING BOGNOR FOR WINDSOR ON MAY 15, 1929.

After his convalescence at Craigweil House, Aldwick, near Bognor—which, by the way, is to be Bognor Regis—the King, who was accompanied by the Queen, journeyed by motor-car to Windsor Castle; thus ending his thirteen-and-a-half weeks' stay on the Sussex coast. Needless to say, he had a great welcome in Bognor, *en route*, and in his "home" Borough, and that he was glad to be back amongst his people was obvious. Unluckily, there was to be a slight set-back while his Majesty was in residence at the Castle, but it was possible to announce on June 21 that he would be able to return to London on Monday, July 1, with semi-State ceremony, and that the postponed Thanksgiving Service in Westminster Abbey would take place on Sunday next, July 7.

THE KING'S GRADUAL PROGRESS TO RECOVERY: FROM THE FIRST INTIMATION OF ILLNESS TO THE RETURN FROM BOGNOR.



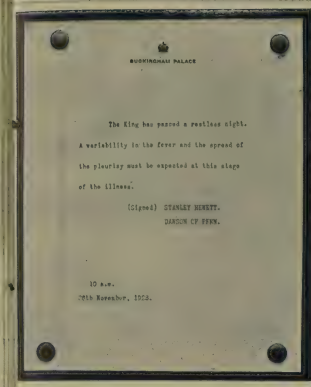
A FIRST SIGN OF THE KING'S ILLNESS: THE QUEEN DEPUTISING FOR HIS MAJESTY AT THE OPENING OF THE NEW SPITALFIELDS MARKET ON NOVEMBER 22, 1928, THE DAY ON WHICH HIS MAJESTY'S INDISPOSITION BECAME KNOWN TO THE GENERAL PUBLIC.

The first knowledge of the King's illness came to the general public on November 22, 1928, when there was published a Bulletin, signed by Sir Stanley Hewett and Lord Dawson of Penn on the previous day. This said: 'His Majesty the King is suffering from a cold with some fever, and is remaining in bed.' At Spitalfields, the reply the King himself would have made to the Address was read by Lord Cromer, the Lord Chamberlain.



ON THE DAY OF THE PUBLICATION OF THE OFFICIAL ANNOUNCEMENT OF THE KING'S ILLNESS: THE QUEEN DEPUTISING FOR HIS MAJESTY AT THE REOPENING OF THE RESTORED OLD HALL AT LINCOLN'S INN ON NOVEMBER 22, 1928.

On the day on which she deputised for the King at the opening of the new Spitalfields Market, her Majesty also reopened the restored Old Hall at Lincoln's Inn. In this case, also, the Lord Chamberlain read the King's reply, in which it was recalled that his Majesty is the Senior Bencher of the inn, and that the threshold of the Hall has not been crossed by a Sovereign since Charles II. was admitted in 1671.



THE FIRST BULLETIN POSTED OUTSIDE BUCKINGHAM PALACE—ON NOVEMBER 26, 1928: THE EARLY MORNING ANNOUNCEMENT OF THAT DAY.

At first, only announcements in the newspapers recorded the King's illness, but on November 26 the first of a series of Bulletins was exhibited on a board outside Buckingham Palace. The earlier announcements were merely pinned on to a plain board. Later, a special frame and larger notices were provided.



A SIGN OF THAT "SIGNAL LOVE AND LOYALTY OF HIS PEOPLE" MADE MANIFEST IN THE KING'S TIME OF TROUBLE: A CROWD OF ALL CLASSES ANXIOUSLY AWAITING THE POSTING OF A NEW BULLETIN OUTSIDE BUCKINGHAM PALACE DURING THE EARLIER DAYS OF HIS MAJESTY'S ILLNESS.

The official title of the Form and Order of the Thanksgiving Service is as follows: "The Form and Order of Service to be used in Westminster Abbey on Sunday 7 July 1929 in Thanksgiving to Almighty God for His good Providence whereby our Most Gracious Sovereign has been delivered from severe illness to the comfort of the whole Realm and for the signal love and loyalty of his people made manifest in the time of trouble." Thus is most happily recorded the general and most sympathetic interest taken in the King's indisposition, its serious phases, its amelioration, and its cure. Every Bulletin that was posted was read by crowds of all classes and it was well spoken at the time, by Lord Derby, when he said: "There is not a single individual in this country and the Dominions to whom the King's health is not a matter not only of national, but of personal interest; who does not feel that in his Majesty he has not only a King but a friend."



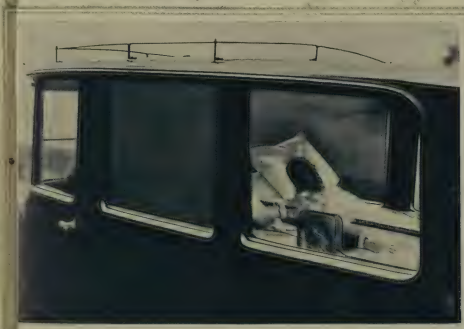
THE RETURN OF THE PRINCE OF WALES FROM HIS AFRICAN TOUR, IN RECORD TIME: THE FIRST PHOTOGRAPH OF HIS ROYAL HIGHNESS AFTER HIS ARRIVAL IN LONDON, ON DECEMBER 11, 1928.

As soon as the serious nature of his father's illness became apparent, the Prince of Wales started on a journey of some 6500 miles from Africa to London, and he made it in record time, reaching the capital on December 11. Since then, it has been the lot of the Prince to deputise for the King on a number of important occasions.



HIS MAJESTY'S CONVALESCENCE: THE KING BEING DRIVEN IN A MOTOR-AMBULANCE FROM BUCKINGHAM PALACE TO CRAIGWEIL HOUSE, NEAR BOGNOR, ON FEBRUARY 9, 1929—THE CAR AT BURY HILL, NEAR ARUNDEL FOLLOWED BY A CAR WITH LORD DAWSON OF PENN AND SIR STANLEY HEWETT, THE DOCTORS.

On Saturday, February 9, 1929, the King made a safe journey from Buckingham Palace to Craigweil House, Aldwick, near Bognor, in a motor ambulance—a distance of sixty-four miles by road passing on the way through Leatherhead, Dorking, Horsham, Billingshurst, and Fishborough. The route was not announced, but this did not prevent gatherings of sympathetic onlookers at many points. The drive, which began at 10.30 in the morning, took just under three hours. In the car with the King was a nurse; and in the car immediately following were Lord Dawson of Penn and Sir Stanley Hewett. In another car were four St. John Ambulance men, to carry his Majesty from his bedroom to the ambulance and into Craigweil House. The Queen, who left the Palace five minutes later, motored to Aldwick by another route, and arrived half-an-hour before his Majesty, that she might welcome him at the porch of the house. On the King's arrival, the Royal Standard was broken at the masthead in the grounds.



HIS MAJESTY'S CONVALESCENCE: A GLIMPSE OF KING GEORGE LYING ON A BED INSIDE THE AMBULANCE-CAR, WITH HIS HEAD RAISED ON PILLOWS SO THAT HE MIGHT BE ABLE TO SEE THE COUNTRYSIDE AS HE WAS BEING DRIVEN FROM BUCKINGHAM PALACE TO CRAIGWEIL HOUSE ON FEBRUARY 9, 1929.

The limousine ambulance used to convey his Majesty is notable for the very excellent way in which it is sprung, in order that jarring may be avoided. Mounted on a 45-h.p. Daimler chassis, provided with the customary springing, the body also has two shock-absorbers between it and the rear chassis members. Further, the stretcher-bed has an elaborate shock-absorbing system of its own.



BACK AGAIN IN HIS "HOME" BOROUGH AFTER HIS LONG CONVALESCENCE AT ALDWICK: THE KING WELCOMED ON HIS ARRIVAL AT WINDSOR CASTLE, ON MAY 15, 1929, AFTER HIS DRIVE FROM CRAIGWEIL HOUSE.

The King's stay at Craigweil House came to an end on May 15, 1929, when his Majesty, with the Queen, left at 10.30 a.m. by motor-car for Windsor. The Royal Borough was reached at about one o'clock, and there their Majesties received enthusiastic greetings. The royal car drew up at the foot of Castle Hill, for the Mayoral welcome



LORD DAWSON OF PENN, P.C., G.C.V.O., ETC. Physician-in-Ordinary to H.M.



SIR STANLEY HEWETT, K.C.B., K.C.V.O., F.C.S. Surgeon to H.M. the King.



SIR HUGH RIGBY, BT., K.C.V.O., ETC. Operated on H.M. the King.



SIR E. FARQUHAR BUZZARD, BT., K.C.V.O., Physician-Extraordin. to H.M.



SIR FRANCIS E. SHIPWAY, K.C.V.O., ETC. Anæsthetist for the Operation.



SIR HUMPHRY ROLLESTON, BT., G.C.V.O., ETC. Physician-in-Ordinary to H.M.



DR. FRANK HOWITT, C.V.O. The Specialist in Ray Therapy.



MR. H. K. G. HODGSON, C.V.O. The Specialist in Radiology.



DR. E. C. DODDS, M.V.O. The Expert in Bio-Chemistry



SIR ROBERTS. WOODS, KT. Expert on Electro- and Physio-therapy.



DR. LIONEL E. H. WHITBY, C.V.O. The Specialist in Bacteriology.



DR. HENRY L. MARTYN, C.V.O. H.M.'s Physician at Windsor.

OUR GRACIOUS QUEEN MARY.

An Appreciation by EVELYN GRAHAM.

". . . We praise Thee for the gifts of strength and courage wherewith Thou didst uphold our Gracious Queen Mary."

THE parts played by certain women have probably never been properly appreciated. It has been the lot of many to work behind the scenes, to see that things went well with others, and run an ease and graciousness that have never made patent that little kink of shyness.



PRINCESS MARY—THE QUEEN'S CONSTANT COMPANION DURING HIS MAJESTY'S ILLNESS: HER ROYAL HIGHNESS WITH HER MAJESTY ON A CHARITABLE MISSION.

Throughout the King's illness, and particularly in the earlier and grave stages of it, Princess Mary was the Queen's constant companion, and did much to sustain her Majesty in her hours of anxiety.

the risk of being themselves overlooked. After all, none of us can expect to get all the credit we may think we deserve.

One is led to these reflections in thinking of Queen Mary. The fierce light that beats upon a Throne has naturally kept her in the public gaze, but there is so much that goes on where the light of publicity does not shine that reputations can be made of which little is generally known.

We all know the public life of the Queen. It is a tale of duty done. But those who know her Majesty with any intimacy are well aware there is far more than the mere doing of public duty to record.

Queen Mary has set a particularly high standard. As a mother she took her task seriously. All the children of the Royal Family have known what it is to have a mother's care and guidance. This may seem a trite remark, but, when the call on the Queen's time and the temptations to take things easy are considered, one can realise her Majesty's part in the home life of the Royal Family.

Nothing was overlooked. Dress, habits, play, work, studies—all these found a guiding hand in the Queen. And the result has been that all the royal children have felt an ease in going to "mother" whenever difficulties of any kind arose.

This royal "homeliness," which has been fostered by her Majesty, has naturally spread itself to all those who come under Court influence. In the York Cottage days when the King—then Prince of Wales—would come in, it would be with a: "May, where are you?"

"I am here." There was no atmosphere of "Throne" in what may be termed the domestic life of their Majesties, and that this atmosphere is what it is may well be put to the influence of the Queen.

That the Queen was somewhat shy—and still is—has never been used by her Majesty as an excuse to escape public duties. It has probably been easier for the Queen to go quietly and unobtrusively amongst the people at Sandringham, and there with a smile and a word and a suitable gift shed pleasure, but the public functions have always been performed with

What is not generally known is her Majesty's expert knowledge. She has found time—as serious, industrious people do find time—to become quite an authority on bric-à-brac and antiques. It is almost a commonplace at the Castle, when visitors are being shown round, for King George to exclaim: "May, now *you* know all about this."

There is probably not a room at any of the royal palaces that does not owe something to the tactful eye and hand of her Majesty. And, with all that, nothing is overlooked in other directions. Guests are coming to the palace. It is the Queen herself who goes the rounds of the rooms to see that all is in order.

A very shrewd business man, who had much to do with her Majesty, once said: "Of all the practical women in this world—my own wife included—there is not a more practical, a more understanding, a more helpful woman than Queen Mary."

Duty is a simple habit with her Majesty, and so many things come almost naturally to her now that would appear as trials to other people. And in all her rôles she has never failed. As consort she has been invariably by the King's side when that was her place. In peace and in war, in times of happiness as in times of sadness, her Majesty has always been a pillar of strength.

During the last illness of the King, Queen Mary's tact, decision, appreciation of the thousand and one things that were necessary, were beyond all praise. She could see to arrangements for nursing and turn at once to arrangements for a public function which devolved on her because of the King's illness.

Everybody at Court felt there was someone in authority whose judgment could be trusted and whose action would be sure. The truth is the Queen takes these public matters as matters of the highest importance, and not as mere details in a day's work, to be got over. After the tour of an exhibition, for instance, she will go home and reinforce what she has seen by reading.

This has been of enormous help to her. She stands by the King's side as the incomparable hostess. One has only to think of the infinite variety of guests who visit their Majesties to realise what this means. The Queen is always ready with the tactful word.

During the King's illness, there have been countless things to attend to which only the quick and sure mind of the Queen could have arranged without fuss or trouble. This gift of adapting herself to domestic matters, family matters, and matters of State is one that is rare, and the Queen has it in a most remarkable degree.

One can see pictures of her Majesty driving in State or at a Drawing-Room, with all the pride and dignity of royalty personified in her; and then one may see her with the little Princess Elizabeth, or by the bedside of the sick King, or visiting the children's ward of a hospital, and in each picture there is an aptness and rightness that makes one realise that Queen Mary is indeed a most exceptional woman.



AN OCCASION ON WHICH THE QUEEN ACTED FOR THE KING DURING HIS MAJESTY'S ILLNESS: HER MAJESTY ARRIVING TO UNVEIL THE MERCHANT NAVY AND FISHING FLEETS MEMORIAL ON TOWER HILL, ON DECEMBER 12, 1928—PASSING SOME OF THE BRONZE PLAQUES, WHICH BEAR 12,649 NAMES.

The particular occasion illustrated is the unveiling by her Majesty of the Merchant Navy and Fishing Fleets Memorial on Tower Hill. This bears the inscription: "1914-1918. To the Glory of God and to the Honour of Twelve Thousand of the Merchant Navy and Fishing Fleets who have no Grave but the Sea." On the bronze plaques, in fact, are 12,649 names.

"Our Most Dearly Beloved Consort, the Queen."

From the Portrait in Colours by E. O. Hoppé.



THE KING'S MOST DEVOTED NURSE DURING HIS ILLNESS: HER MAJESTY THE QUEEN.

No excuse need be offered in a Thanksgiving Number for reproducing this particularly interesting photograph of the Queen, for her Majesty's unremitting care, undoubtedly, had much to do with the King's recovery from his grave illness, that recovery for which he, his family, and the Nation as a whole will render thanks to Almighty God in Westminster Abbey on Sunday, July 7. In the message dated from Craigweil House on April 22 of this year, it will be remembered, his Majesty said: "... My heart is full of thankfulness of far deeper origin than any mere sense of relief. I have been brought back from the danger and weariness of the past months by the wonderful skill and devotion of my doctors, surgeons, and nurses. And help has come from another source of strength: as month after month went by, I learned of the widespread and loving solicitude with which the Queen and I were surrounded." And there can be no doubt that the King must have numbered the Queen amongst his nurses. In the Order of Service for the Thanksgiving is: "Almighty and merciful God, who art the author and giver of all good things, we praise thee for the gifts of strength and courage wherewith thou didst uphold our Gracious Queen Mary."

Solemn Pageantry in the Abbey that will Witness the Simple Thanksgiving for His Majesty's Recovery.

FROM THE PAINTING BY FRANK O. SALISBURY; RECENTLY EXHIBITED AT THE GRAFTON GALLERIES.



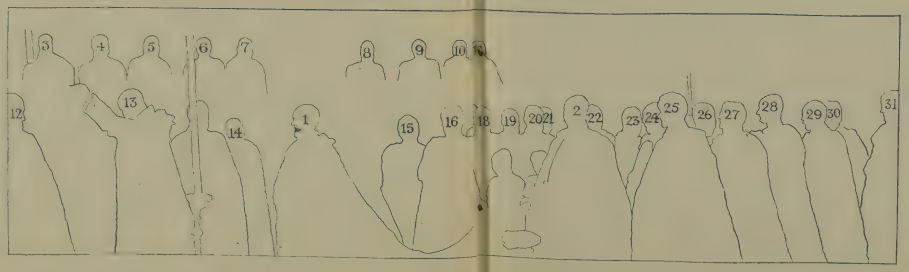
"THE KING'S OFFERING."

The ceremony here painted by Mr. Frank O. Salisbury took place on May 10, 1928, when the King, as Sovereign of the Most Honourable Order of the Bath, was present at the Installation of Knights in King Henry VII.'s Chapel, Westminster Abbey. During the rites the ancient knightly oath was administered to those about to be installed, and the Great Master, the Duke of Connaught, then seated them formally in their stalls. He then returned to his stall, and the Ten Knights Grand Cross, having made double reverences to the Altar and to the Sovereign, descended and stood beneath their banners, while the Sovereign, with the Great Master in attendance, went to the Altar and made

(continued opposite.

A KEY TO THE GROUP.

1. HIS MAJESTY THE KING, SOVEREIGN OF THE MOST HONOURABLE ORDER OF THE BATH.
2. H.R.H. THE DUKE OF CONNAUGHT.
3. LORD STAMFORDHAM.
4. LORD BEATTY.
5. LORD READING.
6. SIR REGINALD WINGATE.
7. LORD MUIR-MACKENZIE.
8. SIR IAN HAMILTON.
9. LORD ESHER.
10. SIR GEORGE H. MURRAY.
11. SIR WEST RIDGEWAY.
12. CANON CARNEGIE.
13. THE DEAN OF WESTMINSTER, DEAN OF THE ORDER OF THE BATH.
14. LORD D'ABERNON.
15. LORD CAVAN.



16. SIR GEOFFREY FEILDING, REGISTRAR AND SECRETARY OF THE ORDER OF THE BATH.
17. SIR HUGH TRENCHARD.
18. SIR MAURICE HANKEY.
19. SIR WARREN FISHER.
20. SIR CHARLES MADDEN.
21. LORD ULLSWATER.
22. LORD WESTER WEMYSS.
23. SIR HENRY B. JACKSON.
24. LORD BRADBURY.
25. REAR-ADMIRAL RICHARD STAPLETON-COTTON, GENTLEMAN USHER OF THE SCARLET ROD.
26. LORD JELLICOE.
27. SIR (HUBERT) LLEWELLYN SMITH.
28. LORD ALLENBY.
29. SIR ALFRED KEOGH.
30. MAJOR H. H. F. STOCKLEY, DEPUTY SECRETARY OF THE ORDER OF THE BATH.
31. SIR JOHN G. MAXWELL.

(continued)

his offering of gold and of silver. Then, after the Sovereign had seated himself, the senior of the Ten made like oblation, and then offered his drawn sword, hilt foremost, to the Dean, who laid it on the Altar, while the other nine turned the hilts of their drawn swords towards the Altar. Then followed the redeeming of the sword, its restoration to the Senior Knight, and the Admonition: "I exhort and admonish you to use your Sword to the Glory of God, the Defence of the Gospel, the Maintenance of your Sovereign's Right and Honour and of all Equity and Justice, to the utmost of your Power." And thus ended the fifteenth such Installation in the Chapel since 1725.

N.B.—Coloured Presentation Plate—"His Majesty King George V."—Inserted Here.

The House of Windsor: A Portrait-Group in the National Gallery.

FROM THE PICTURE BY SIR JOHN LAVERY, R.A.



A DOMESTIC STUDY: THE KING AND QUEEN WITH THE PRINCE OF WALES AND PRINCESS MARY, IN THE GOLD DRAWING-ROOM AT BUCKINGHAM PALACE, IN 1913.

Sir John Lavery's portrait-group gains additional interest from the fact that it was painted in 1913, a year, that is to say, before the Great War came to shatter the peace of the world and add to the number of Republics. Since then the Royal House of Windsor has, if that were possible, strengthened the ties that bind it to the Empire, and it was no hyperbole when the King wrote in his Message of Thanksgiving: "I was able to picture to myself the crowds of friends waiting and watching at my gates, and to think of the still greater number of those who, in every part of the Empire, were remembering me with prayers and good wishes. The realisation of this has been among the most vivid experiences of my life." The picture, it should be added, was presented to the National Portrait Gallery by the late Mr. Hugh Spottiswoode, and it is here reproduced by courtesy of his son, Mr. R. Andrew Spottiswoode.

REPRODUCTION IN PART OR WHOLE OF THIS PHOTOGRAPH IS STRICTLY PROHIBITED BY COPYRIGHT. ALL RIGHTS RESERVED).

THE KING AND HIS MOST FAVOURED VISITOR AT CRAIGWEIL HOUSE.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER. (COPYRIGHTED.)



HIS MAJESTY'S CONVALESCENCE BRIGHTENED BY HIS GRAND-DAUGHTER, "LISABET": THE KING WATCHING THE BUILDING OF A SAND-CASTLE BY PRINCESS ELIZABETH IN THE GROUNDS OF CRAIGWEIL HOUSE.

During the King's residence at Bognor, the Princess Elizabeth was his Majesty's most favoured visitor, charming her grandfather with her prattle and her playfulness. Time and again, in the later stages of his convalescence, the King was able to watch his little grand-daughter at work building such sand-castles as the one she is shown constructing in our picture. This particular sand-castle is already historic, in the sense that it has been railed in and has become one of the sights visitors may see when inspecting the house and grounds, as they are now able to do, for the benefit of local charities. Needless to say, the sand-castle has also been a great attraction to those children from the East End of London who have been camping at Craigweil House, in fortnightly parties, as guests of Sir Arthur du Cros.

CRAIGWEIL HOUSE, OF THE KING'S CONVALESCENCE; AND OF HIS RESUMPTION OF HIS OFFICIAL DUTIES.

BOGNOR: THE SCENE



TYPICAL OF THE INTERIOR OF CRAIGWEIL HOUSE, WHICH WAS CHOSEN TO BE THE PLACE OF THE KING'S CONVALESCENCE BY THE SEA: THE BEDROOM USED BY HER MAJESTY THE QUEEN.



A FINE VIEW FOR THE KING DURING HIS CONVALESCENCE: THE LAWNS AND THE SEA AS SEEN FROM THE BALCONY OUTSIDE HIS MAJESTY'S BEDROOM.





NOTABLE FOR THE AMOUNT OF SUNSHINE THAT CAN BE ADMITTED TO IT AND FOR ITS GENERAL SENSE OF AIRINESS AND LIGHT: THE BEDROOM USED BY THE KING IN CRAIGWEIL HOUSE.

1

The announcement that the King was to stay at Craigweil House was made on January 22, 1929, in the following terms: "It has been realised by the King's medical advisers that prior to the establishment of convalescence there would arise a time when sea air would be necessary in order to secure the continuation of his Majesty's progress. With this knowledge careful search has been made for a residence not only suitable in itself, but possessing the necessary attributes of close proximity to the sea, southern exposure, protection from wind, and reasonable access to London. The residence selected is Craigweil House, Bognor, placed at his Majesty's disposal by Sir Arthur du Cros, Bt." Thus it came, as is recorded on another page, that the King was driven to Aldwick in a motor-ambulance on the following 9th of February. By the 10th of March it was possible to announce that his Majesty had been able to spend an hour in the grounds on the previous day, and to be drawn along the terrace facing the sea in a bath-chair. His first appearance in public there was during the Easter holiday week, when on two days he sat on the lawn during performances by the Kneller Hall band, and invited the crowd to approach close to the sea-wall so that they, too, might be able to listen to the music. Further, at the end of each

[Continued in Box 2.



THE APARTMENT IN WHICH THE KING SAT WHEN ON THE GROUND FLOOR OF CRAIGWEIL HOUSE: LOOKING INTO THE BALL-ROOM.



LISTENING TO THE ORGAN: THE SITTING-ROOM



WHERE THE KING HELD A PRIVY COUNCIL ON MAY 10, AND SIGNED THE PROCLAMATION FOR THE PROROGATION OF PARLIAMENT: THE LIBRARY.

2

of the concerts, he walked down to the sea-wall and smiled and bowed to the people assembled, saying that he hoped they had enjoyed themselves and were having a good holiday. At Craigweil House, also, he resumed his official duties, by receiving the new Archbishop of Canterbury and the new Archbishop of York, who attended to do homage on their appointments. On this occasion, Mr. Baldwin, the Prime Minister, was also present. That was the first of several occasions on which his Majesty was able to work, and, for example, he held a Privy Council on May 10, when he signed the Proclamation "For dissolving the present Parliament and declaring the calling of another." This, as we have noted, was done at Aldwick, but the Proclamation is dated: "Given at Our Court of Saint James this tenth day of May in the year of Our Lord Nineteen-hundred and-twenty-nine, and in the twentieth year of our reign." As to Craigweil House itself, it is interesting to note that it was once a convalescent home. Fifteen years or so ago,

[Continued in Box 3.

3

however, Dr. Stocker, who ran it, died, and Sir Arthur du Cros purchased it, and made very many improvements. It is situated at Aldwick, which is about a mile west of Bognor itself, and stands in some twenty-two acres. It has a private promenade by the sea. In all, there are about twenty bedrooms and very spacious reception-rooms. Amongst the amenities are a sea-water service to the bath-rooms, a sun-room, a ball-room, an electric organ, and a cinematograph apparatus. Concerning the King's stay there, by the way, there is a little point of domestic interest in connection with the much-reproduced photograph of his Majesty in the grounds in a bath-chair. This chair was made for Queen Victoria in the early eighteen-eighties. In due course, it was stored away in the mews at Buckingham Palace, for the King would not part with it: and, when his Majesty was conveyed to Bognor, it was renewed and sent there in a lorry. Bognor, it may be added, recently obtained permission from the King, subject to the formal consent of the West Sussex County Council, to change its name to Bognor Regis, as a permanent memorial of the Royal residence in the neighbourhood, and thus come into line, for example, with Lyme Regis, which commemorates surrender to Edward II., and with Bere Regis, where King John stayed.



OCCUPIED BY HIS MAJESTY'S MOST FAVOURED VISITOR DURING HIS CONVALESCENCE BY THE SEA: THE BEDROOM USED BY PRINCESS ELIZABETH.

WHERE THE KING WILL GO AFTER THE THANKSGIVING: SANDRINGHAM.

Photographs by Aerofilms, Ltd.



THE KING'S NORFOLK HOME, WHERE HE AND THE QUEEN HAVE ARRANGED TO STAY FOR THE WHOLE SUMMER: SANDRINGHAM HOUSE—AN AIR VIEW, SHOWING THE PORCH AND THE CHURCH (RIGHT BACKGROUND) IN THE PARK.



AN AIR VIEW OF SANDRINGHAM HOUSE, FROM THE GARDEN SIDE, SHOWING THE LAKE (RIGHT) AND WOODS BEYOND: THE ESTATE ORIGINALLY BOUGHT AS A SHOOTING-BOX FOR KING EDWARD WHEN PRINCE OF WALES.

When the date of the Thanksgiving Service (July 7) was announced, it was reported that the King and Queen would travel to Sandringham on the following day, July 8. Later it was officially stated that his Majesty would remain there for the whole summer, and that the Court will not visit Balmoral this year, according to present arrangements. The King will probably do some shooting towards the end of his stay at Sandringham. The estate first became a royal demesne in 1861, when it was bought as a shooting-box for King Edward, then Prince of Wales. After his marriage the old house was found too small and otherwise unsuitable; so it was demolished, and the present mansion was built and completed in 1870. 'In its size and appointments (writes Mr. Cyril Ward in his book on 'Royal Gardens'), it is so magnificent, its outline is so varied by gables, steep roofs, cupolas, and well-designed chimneys, the newness of its appearance has been so altered by time and by the growth of many creepers, that the effect of the whole is thoroughly pleasing." At Sandringham King Edward and Queen Alexandra lived the life of a country squire and his wife, interested in rural affairs and in their tenantry, and King George and Queen Mary maintain the same traditions.



AT HER WORK-TABLE IN BUCKINGHAM PALACE. HER MAJESTY THE QUEEN.



AT HIS WORK-TABLE IN BUCKINGHAM PALACE: HIS MAJESTY THE KING.

At the Imperial Conference of two years or so ago, the Premier of Australia said of the King: "He is the visible symbol of our unity, the centre of all our loyalties, and the link which binds us together. But I think through the Empire there is something more than that, and, in considering our loyalties to the Throne, we ever have in mind, not only the functions of the Crown as an institution, but the arduous and devoted personal service which his Majesty and the whole of his family have rendered to the Empire and all its people." That is a quotation to be remembered at this moment of thanksgiving that the King has been restored to health and duty.

The Portrait of her Majesty from the Camera-Study by E. O. Hoppé. The Portrait of his Majesty from the Painting by Bernard Munns from the Portrait by E. O. Hoppé.

THE KING'S RETURN.

By ALFRED NOYES.

I.

NOT for a throne restored, or crown;
But for the life that all men share
Who stride across a Sussex down
And breathe the salt thyme-scented air;

Not for the kingdom and the power;
But for the gladness all men know
In field and forest, sun and shower,
And many a joy that kings forego;

Not for the monarch, but the man
Who hears the blackbird sing anew,
And with a brightening eye may scan
The hawthorn sparkling in the dew;

Yet, not for king or man, the light
Of quiet thought that shines unseen,
And crowns with happiness to-night
One woman's head.

England, the Queen!

II.

O democratic Shadow of Death,
Against thy will, what hast thou done,
To stifle flattery's idle breath
Yet lead thy victim to his throne?

Back to the throne of those who serve;
Back to the task of those who reign;
Proud if, at last, he shall deserve
In death, the world's "well done" again;

Light in his eyes from sky and sail,
And seas that ripple like England's rose;
Blood in his veins that shall not fail,
Because through all men born it flows;

Touched by the universal doom,
One with the hearts that knew his need,
Back from the gateways of the tomb,
Her king returns, a king indeed.

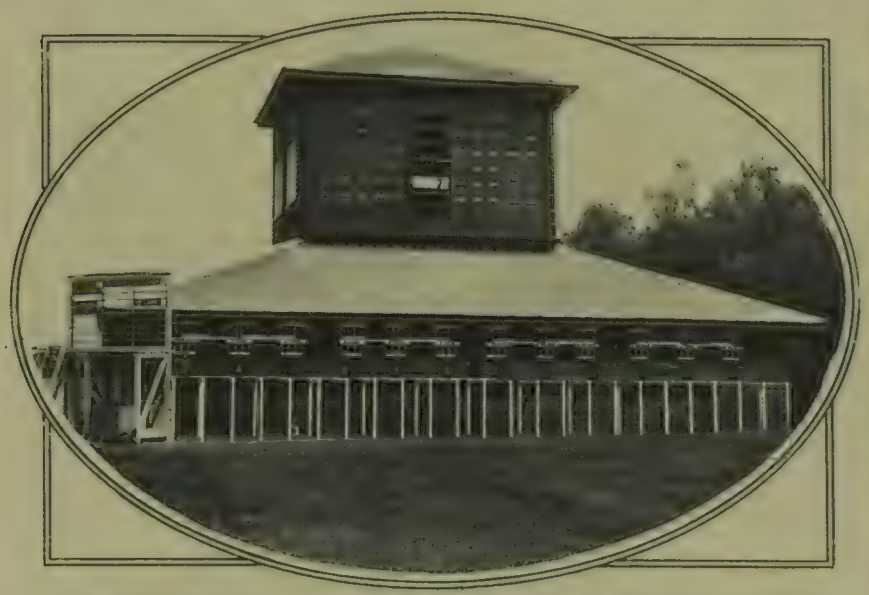
ALFRED NOYES.

A New African Highway: The Benguela Railway.



This train on the new Benguela Railway is climbing through the gorges of the mountainous barrier which extends along the west coast of Africa. Starting from Lobito Bay, a magnificent natural harbour on Africa's Atlantic coast, about twelve degrees south of the Equator, trains of the Benguela Railway leave a region of tropical verdure, cross this natural barrier, and quickly reach the delightfully mild climate of the high plateau of Central Africa, a land of park-like forests and wide grassy areas combined with agricultural activities. It is rapid transition, but that of Central Africa from unexplored wilderness and barbarism to civilisation has been hardly less so. Only sixty years ago Livingstone, the first white man to go there, was painfully making his way on foot to the west coast through the region that is now crossed by the Benguela Railway. On June 10 this year, the Benguela Railway was officially opened. The ceremony was held at the point where the railway, after crossing Angola, reaches the border of the Belgian Congo, and many representatives of Britain, Portugal, and Belgium were present. These included H.R.H. Prince Arthur of Connaught. This railway is one of the many achievements in African development of Sir Robert Williams. It was built primarily to shorten the rail and ocean distance to the markets of Europe by over 2500 miles for the copper production of the Union Miniere du Haut-Katanga, and other mine-fields in the Belgian Congo and Northern Rhodesia. Similarly, it shortens the distance for travel, mails, and freight to all Rhodesian centres. With the extension through the Belgian Congo now in construction, it will provide Africa with a trans-continental all-rail route, and will open the way to the expansion of British trade. This suggests that British shipping companies should now consider the facilities they can offer so as to obtain the huge tonnages of freight that soon will be moving to and from Lobito Bay, lest the business be secured by other lines. The materials and the equipment of the Benguela Railway were entirely supplied from British workshops. Great mining activities in the Belgian Congo and Northern Rhodesia, and agricultural developments that these and the railway are encouraging, are creating a growing demand for materials and goods which should not be disregarded by British manufacturers.

FROM THE WORLD'S SCRAP-BOOK:
NEWS ITEMS OF TOPICAL INTEREST.



THE NEW TOTALISATOR AT NEWMARKET RECENTLY INAUGURATED: ONE OF THE FIRST OFFICIAL EXAMPLES IN THIS COUNTRY.

The new totalisator on the racecourse at Newmarket, one of the first official examples of the new mechanical betting apparatus, came into operation on Tuesday, July 2. On the previous Sunday, it was reported, 180 men assembled on the racecourse to rehearse the working of the system. Some acted as sellers, while the others represented the backers besieging the windows to place their bets. Counters were used instead of cash, and dummy tickets were issued.



MOTOR-CYCLING ROUND THE PERPENDICULAR "WALL OF DEATH": A NEW FORM OF SPECTACULAR SPORT AT SOUTHEND.

A new and extraordinary form of motor-cycling has lately been introduced by an American troupe at Southend, in a structure known as "The Wall of Death." It is a circular "well," 30 ft. in diameter, with perpendicular walls. The cyclists ride round and round, gradually rising higher and higher up the wall. They go at a speed of 60 miles an hour, and at times seem to risk certain death by approaching to within a few inches of the top.



FOR COMPARISON WITH THE "MAURETANIA'S" BOW ADJOINING: THE ROUNDED BOW OF THE "EUROPA."



FOR COMPARISON WITH THE "EUROPA'S" BOW ADJOINING: THE SHARP BOW OF THE "MAURETANIA."

The above photographs show interesting differences in the design of the bows of the new North-German Lloyd liner "Europa" and those of the Cunarder "Mauretania," which recently made an exceptionally fast Atlantic passage. The "Mauretania" is 790 ft. long, with a beam of 87 ft. 6 in. The "Europa" is 980 ft. long and 97 ft. in beam. It will be recalled that the "Europa," when nearing completion, suffered serious damage by a fire that occurred on board on March 26 last. She was put into dry dock for repair. Lately the "Europa's" sister ship, "Bremen," arrived at Southampton to be painted before her maiden voyage.



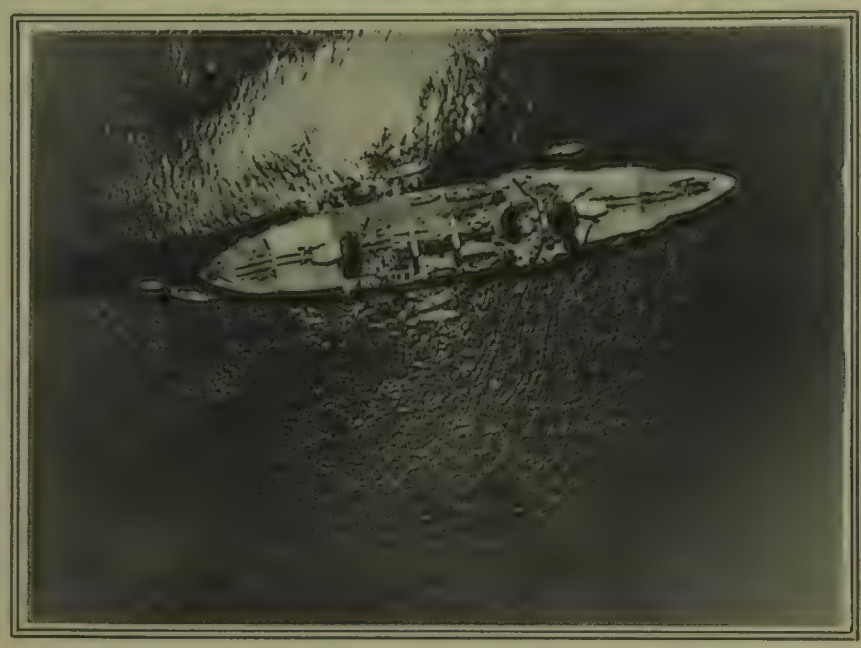
A NEW TYPE OF CAR-PARKING TOWER AT SANDUSKY, OHIO: AN AMERICAN SOLUTION OF THE PARKING PROBLEM.

A new solution of the car-parking problem, at present so urgent in London and other cities, is suggested by this photograph. It shows a Parking Tower at Sandusky, Ohio, built on a small plot of ground, but high enough to house many cars. They are carried up and down, on steel platforms, by an endless chain operated by an electric motor.



THE GREAT "MUSSOLINI MONOLITH" ARRIVES IN ROME: ITS JOURNEY UP THE TIBER ON A SPECIALLY CONSTRUCTED RAFT.

The 400-ton marble monolith—the largest single stone ever quarried at Carrara—to be set up in Rome as a monument to Signor Mussolini, was recently conveyed to the mouth of the Tiber, and up the river to the city, on a huge raft specially constructed for the purpose by the Italian Navy. The monolith is to be erected in the Farnesina Stadium. A special road was made to take it from the quarries to the point where it was embarked.



A WAR-SHIP PHOTOGRAPHED FROM THE AIR BY NIGHT WITH A NEW ILLUMINATING PROCESS: THE U.S. BATTLE-SHIP "WYOMING."

A note supplied with the above photograph, which has just reached us from New York, says: "This aerial view of the Dreadnought 'Wyoming,' anchored in Hampton Roads, was made at night by Army photographers using a new illumination process, by which darkness is no longer a serious handicap to the 'eyes' of the Army when making photographs from the air." It shows a view of the deck seen from overhead.

THE CHIMPANZEES' TEA PARTY ON THE LAWN: A NEW "ZOO" SIGHT.

Copyright Photographs by D. Seth-Smith, F.Z.S., Curator of Mammals and Birds at the Zoological Gardens.



"ANOTHER DRINK, PLEASE": YOUNG CHIMPANZEES AT "TEA" IN THE OPEN AT THE "ZOO"—(L. TO R.) JIMMY, BOO-BOO, AND PEGGY, WITH THEIR KEEPER.



BOO-BOO HANDS HIS EMPTY PLATE TO THE KEEPER: THE CHIMPANZEES' TEA PARTY—A GREAT POPULAR ATTRACTION AT THE "ZOO."



BOO-BOO LOOKS ROUND AT THE SPECTATORS FOR APPRECIATION: THREE LITTLE MONKEYS ON THEIR BEST BEHAVIOUR.



BOO-BOO OFFERS JIMMY A BANANA: A YOUNG CHIMPANZEE SETS AN EXAMPLE IN TABLE MANNERS.



"COME, FILL UP THE CUP AND FILL UP THE CAN!": A DRINK ALL ROUND.



"TOUJOURS LA POLITESSE": BOO-BOO THE WELL-BEHAVED PASSES HIS PLATE TO JIMMY, THE BIG BOY OF THE PARTY.



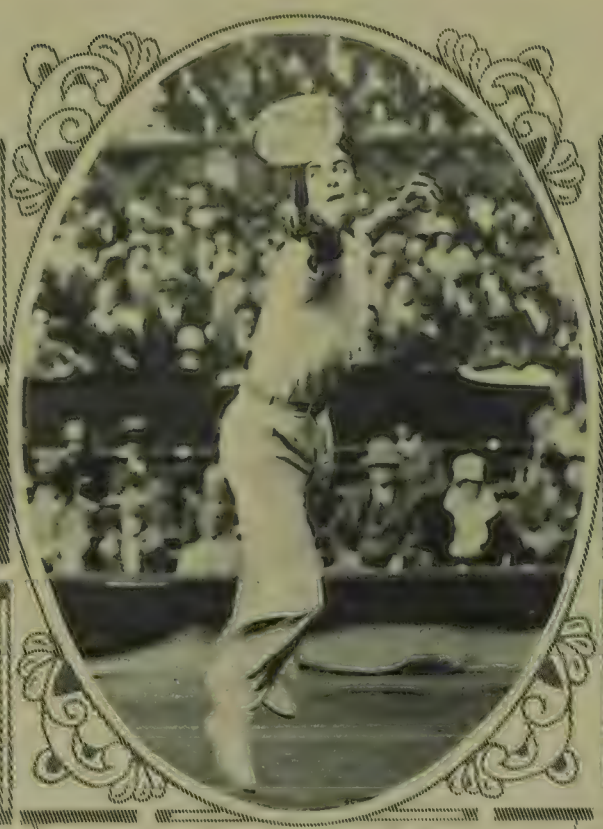
THE LEADER OF THE PARTY "TIPS THE WAITER": JIMMY OFFERING THE KEEPER A TIT-BIT.

In sending us these very interesting and amusing photographs, Mr. D. Seth-Smith writes: "The three young chimpanzees at the Zoological Gardens, 'Jimmy,' 'Boo-boo,' and 'Peggy,' like to take their meals sitting on chairs at a table, and to use clean plates and mugs. On fine days they are allowed to take their tea on the lawn, which is otherwise reserved for Fellows of the Society. Their tea-time is 5.30 p.m., and that visitors like to view the tea-party is proved by the photographs." The transference of the tea-party to the open lawn is an innovation introduced this year. Last summer, when we also illustrated the subject, the party used to take place in a cage placed over the pond at the Mappin Terraces. Now the three young apes sit at a table placed on the grass. The repast consists of fruit and biscuits on plates, with cups of milk. They behave just as well as high-spirited children, and even hand each other plates of food. Sometimes they turn to look at the spectators, as though inviting applause. They have also learnt to pick up pennies thrown to them, and hand them to the keeper.

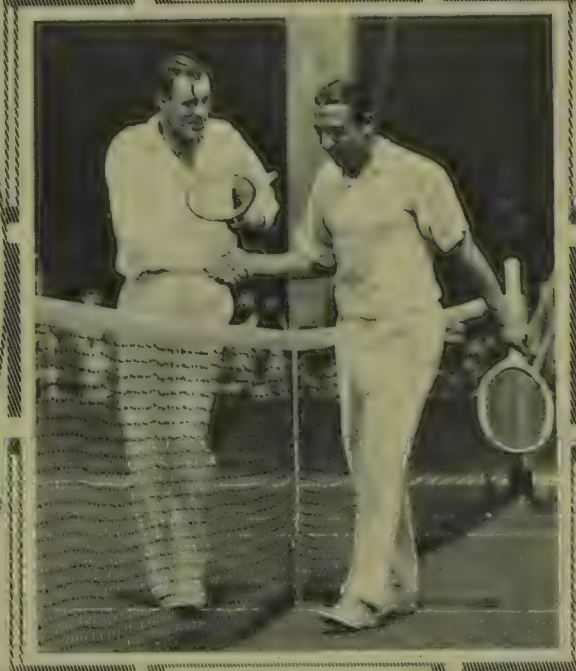
THE SURPRISING WIMBLEDON: BIG CHAMPIONSHIP GAMES.



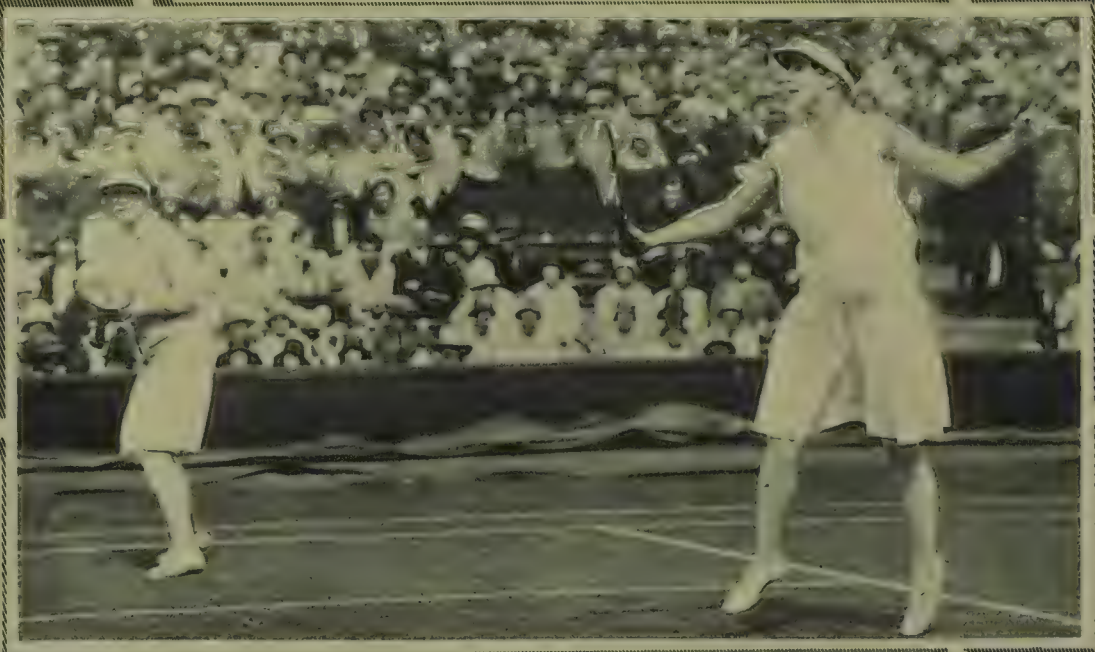
THE DEFEAT OF MISS BETTY NUTHALL: THE YOUNG BRITISH PLAYER (LEFT) SHAKING HANDS WITH MRS. L. R. C. MICHELL (G.B.), WHO BEAT HER.



THE MOST POPULAR PLAYER IN THE MEN'S SINGLES, AND ONE WHO HAS DONE WONDERS: MR. H. W. AUSTIN, OF GREAT BRITAIN.



THE DEFEAT OF THE GERMAN CHAMPION: MR. W. T. TILDEN, OF THE U.S.A., THE WINNER, SHAKING HANDS WITH HERR H. PREMM (R.).



MISS HELEN N. WILLS IN ACTION (RIGHT): THE GREAT WOMAN CHAMPION FROM THE UNITED STATES PARTNERED BY MISS E. CROSS IN THE WOMEN'S DOUBLES.



A MOST UNEXPECTED DEFEAT: SEÑORITA E. DE ALVAREZ (LEFT), SHAKING HANDS WITH MRS. C. G McILQUHAM, OF GREAT BRITAIN, WHO BEAT HER.



YET ANOTHER SURPRISE: MISS JOAN FRY, OF GREAT BRITAIN (LEFT) WITH MISS HELEN JACOBS, U.S.A., WHO BEAT HER.



DEFEATER OF THE GERMAN WOMAN CHAMPION: MISS JOAN RIDLEY, WHO BEAT FRÄULEIN C. AUSSEM, 8—6; 6—1.



THE FORMER MISS MAY SUTTON: MRS. T. C. BUNDY, OF THE U.S.A. (RIGHT), WITH MISS EILEEN BENNETT, WHOM SHE DEFEATED.

Wimbledon, as usual, has had its surprises, and there have been more than the usual number of what the daily papers love to poster as "bomb-shells."——One result that caused a good deal of comment was the defeat of Miss Nuthall by Mrs. Michell, who will be remembered as Miss Peggy Saunders. The score was 6—3, 6—3.——Young Mr. H. W. Austin came early into prominence by beating Mr. F. T. Hunter, of the United States. After that, needless to say, his progress was watched with the keenest interest.——Mr. Tilden beat Mr. Premm, 6—0, 6—0, 8—6.——Our photograph of Miss Wills and Miss Cross shows them playing Mrs. M. Mallory, of the U.S.A., and Miss A. de Smidt, of South Africa. In this match they won 6—1, 5—7, 6—1.——Mrs. McIlquham beat Señorita de Alvarez, 6—4, 4—6, 6—2.——Miss Jacobs beat Miss Fry, 6—3, 6—4.——Mrs. Bundy, who beat Miss Bennett (3—6, 6—4, 6—4), amongst others, is the former Miss May Sutton, who was Ladies' Champion at the old Wimbledon in 1905 and 1907. Our lady readers will be interested to know that she has five children.

THE CAMERA AS RECORDER:
NEWS BY PHOTOGRAPHY.



PAGEANTRY ATTENDED BY A QUARTER OF A MILLION PEOPLE: AN ELEPHANT-AND-CASTLE IN THE "LADY GODIVA" PROCESSION INTRODUCED TO CHILD PATIENTS OF THE COVENTRY HOSPITAL IN THE STREET.



THE SECOND SUCH PROCESSION SINCE THE WAR AND THE SIXTH IN THIS CENTURY: "LADY GODIVA" IN THE PROCESSION AT COVENTRY, WHICH WAS HELD IN AID OF THE COVENTRY AND WARWICKSHIRE HOSPITAL.

The "Lady Godiva" procession, which told the story of Coventry by means of Episodes, was headed by St. George, who, if certain legends are to be believed, was born in Coventry. Other sections were devoted to such incidents as the building of the cathedral and the gift of the Charter of Incorporation by King Edward III.; and even Queen Elizabeth was to be seen, though report has it that she once said: "Ye men of Coventry; good Lord, what fools ye be!" when she received an over-adulatory Address! The centre of attraction, however, was the Lady Godiva. The Hospital Carnival, of which the Pageant was a part, has earned over £25,000 for the Coventry and Warwickshire Hospital since 1923; and the one under review will certainly mean a substantial addition to the funds of that institution.



THE PRINCE OF WALES AT DOVER: H.R.H. INSPECTING THE 1st SEAFORTH HIGHLANDERS, OF WHICH HE IS COLONEL-IN-CHIEF, ON FARTHINGLOE DOWN ON JUNE 27.

The Prince visited Dover on June 27, in order to inspect the 1st Seaforth Highlanders and attend the games. Both functions, the formal and the informal, were held on the playing fields of Dover College. After the inspection, the Prince took the Salute at the ceremony of Trooping the Colour. He then lunched at the officers' mess, and spent some time at the games meeting.



THE SECOND TEST MATCH OF THE SOUTH AFRICAN CRICKET TEAM'S TOUR: ENGLAND BATTING DURING THE GAME AT LORD'S, WHICH THE PRINCE OF WALES ARRANGED TO ATTEND ON JULY 2.

It was announced on July 1 that the Prince of Wales proposed to visit Lord's on the following day; and thus set the royal seal on the general interest that is being taken in the doings of the South African Cricket Team now visiting this country. The first of their Test Matches, it will be recalled, was played at Birmingham.



THE DUCHESS OF YORK AS THE FIRST GRADUATE CAPPED IN THE NEW GRADUATION HALL OF ST. ANDREWS UNIVERSITY: HER ROYAL HIGHNESS AS A DOCTOR OF LAWS—WITH PRINCIPAL SIR JAMES C. IRVINE, VICE-CHANCELLOR OF THE UNIVERSITY.

The Duchess of York opened the University's new Graduation Hall at St. Andrews on June 28. At the capping ceremony, H.R.H. received the Honorary Degree of LL.D., and thus was the first graduate to be capped in the new hall, which is the gift of Dr. and Mrs. James Younger.

"HATS OFF!" TO THE DUKE AND DUCHESS: AN OVATION AT HARROW.



HARROW "STRAWS" SHOW WHICH WAY THE WIND OF POPULARITY BLOWS: THE SCHOOL ACCLAIMING THE DUKE AND DUCHESS OF YORK, SEEN (CENTRE BACKGROUND) WITH DR. CYRIL NORWOOD, THE HEADMASTER.

The Duke and Duchess of York visited Harrow School, for the first time, on June 26, and were greeted by the boys with enthusiastic cheers, on their arrival at the Headmaster's house, and later in the Speech Room and when they left it by way of the War Memorial Courtyard, as shown in our photograph. The royal visitors were first shown over the old schools (especially the famous Fourth Form Room), the War Memorial building, and the Art School. They then proceeded to the Speech Room, where the head of the School presented to the Duchess a bouquet of dark-blue cornflowers tied with Harrow-blue ribbon. The Duke made an inspiring speech, beginning with a humorous anecdote, and going on to discuss the value of the public school spirit, and pointing out the opportunities of service open in the industrial world and in administrative work in the Oversea Dominions and Colonies. He referred to his annual holiday camp for boys at New Romney, in which Harrow had "played no unimportant part," and mentioned that friendships begun there had tended to the settlement of industrial difficulties.

The World of the Kinema.

By MICHAEL ORME.

STEREOSCOPIC FILMS.

AN anxiety to preserve the silent film from extinction on the one hand and, on the other, a fear that the Kinema may become in time nothing more nor less than a Robot theatre, have prompted the suggestion of all sorts of limitations to the power as well as to the development of the talking film. I am beginning to believe that its possibilities are well-nigh limitless. One of our favourite defences—for the onlooker always puts up defences when the Juggernauts of enterprise are on the war-path—was the impossibility of complete illusion, since, after all, the shadow-actors of the screen are flat! But they are no longer flat. Stereoscopic kinematography, often hinted at during the past years, has reached a level of perfection great enough to send Mr. A. E. Abrahams, who is now erecting a ring of fifteen super-kinemas round London, hurrying home from America in order to change his architectural plans. He was, he has informed his interviewer, so impressed not only with the strides made by colour photography, but also by the recent advance of the stereoscopic film, that he prophesies for the near future three-dimensional life-size pictures in natural colouring which will fill the whole of the proscenium opening.



"THE WONDERFUL LIE," AT THE LONDON HIPPODROME: BRIGITTE HELM AS NINA, SLEEPING OUTSIDE THE DOOR OF HER BEDROOM, WHICH SHE HAS GIVEN UP TO A YOUNG OFFICER.

"The Wonderful Lie," (a silent film produced by the Ufa Company) is a tragic love story of a girl who forsakes a rich Colonel for a poor Lieutenant. The scene is laid in pre-Revolution Russia.

Reports and interviews in trade papers and the daily Press indicate the tremendous activity existing in the American film laboratories, and there can be no doubt that stereoscopic kinematography is being rapidly pushed onwards towards perfection. It has been successfully demonstrated in America, and eye-witnesses speak of their experiences with something akin to emotion. For the stereoscopic film not only gives a complete illusion of substance and depth, not only does it suggest a perspective that even the most cunning "angles" of the adroit film-producer have hitherto been unable to achieve, but it brings the landscape—forest, mountain, field, or water, as the case may be—so close to the onlooker that it would seem to demand but the effort of a few steps to take him into the heart of it. Allied to colour-photography, it will reach the apotheosis of realism.

Naturally the size of the screen calls for an enlarged projector, as well as special cameras and a revolution in the whole domain of printing, developing, and so on. All this additional machinery, this re-shuffling of bricks and mortar, is not likely to spring up over-night; especially not in this country. So far, we have had to be content with a few examples of colour-photography, such as the ballet-interludes in "The Broadway Melody," "The Movie-tone Follies," and, more recently, the coloured splendours of towering rust-red mountains clean-cut against windswept skies that provide an overwhelming background for the gaily bedizened Red Indians of "Redskin" (Plaza). But these samples are good enough to make complete success a question of time only.

The full-size film will give a further fillip to sound-photography, which has hitherto found a stumbling-block, I am told, in the narrowness of the margin whereon the sound record had to be made. With more space, this most interesting of all the methods of sound reproduction should take a giant stride forward, and complete synchronisation be achieved! *Et alors?* Then, so Mr. Abrahams says, "the silent film will die a natural death." (I shudder, but I am not convinced!) "Everything second-rate in the theatre will give place to the mechanical stage" (that is, after all, a matter for rejoicing!) "but the interest in a good play will be increased." Mr. Abrahams offers no elucidation of the last remark; I can only hope, for the sake of the theatre and all it stands for, that he is right.

On the face of it it would appear as if Messrs. G. K. Spoor and T. J. Berggren, who are, I believe, responsible for the present development in stereoscopic kinematography, were heading straight for the extinction not only of the silent films and the second-rate theatre, but of all entertainment other than mechanical, and all travel as well. Why go forth to see the world when the world will so obligingly come to us, in the full flush of its natural colouring, height, depth, and perspective? You need not even take your field-glasses with you on a Spoor-Berggren tour. Scent will probably be added to sound eventually; and the only thing we shall not be able to do is to touch. Well, well, as a compensation for that nothing will touch *us*, neither mosquitoes, nor ravening beasts, nor the importunate beggars of the Orient, nor heat nor cold, when we shall be content to seek all our relaxation and our entertainment in the kinema *de luxe* of the future.

"THE VALIANT," AT THE REGAL.

It is a fact that the most popular form of talking film at the moment is based mainly on the physical. The advent of spoken dialogue has not raised the intellectual standard of the average film one iota. On the contrary, whereas on the silent screen pictorial beauty and imaginative camera-work had gradually become a real asset, whilst melodrama, even of the popular kind, might fearlessly put forward protagonists possessing a fair amount of intelligence, now we seem to have toppled down with a crash to the level of prize-fighters' fists and chorus-girls' legs. Their brains are of no consequence, and the lines allotted to them are shaped accordingly.



"THE VALIANT," DUE AT THE REGAL THEATRE: PAUL MUNI AS THE CONDEMNED MURDERER WHO CONCEALS HIS IDENTITY FOR HIS FAMILY'S SAKE; AND MARGUERITE CHURCHILL AS HIS SISTER, WHOM HE HAS NOT SEEN SINCE CHILDHOOD.

It had been arranged to produce "The Valiant" at the Regal Theatre, Marble Arch, on June 29. A notice of the film appears on this page.

I am told that a drama like "The Valiant" is caviare to the multitude, and I am told this by a man who ought to know, since it is his business to gauge the public taste. Yet it is all-talking; its sound-effects are admirably reproduced; and its central figure is played by an actor, Paul Muni, who deserves to rank with Emil Jannings. And the story itself is so simple, so human, so forthright that it seems to me its appeal should be far greater than those machine-made sentimentalities guaranteed to reduce an entire audience to tears. "The Valiant" tells the story of a man who murdered. We do not see his victim, nor do we know his motive, but we gather that he had good cause to kill. He gives himself up to the police under an assumed name. But he cannot keep his face out of the newspapers, and very soon the press-pictures of the "mystery-man" penetrate to a village in Ohio, where a frail old woman and a radiant young girl are suddenly stirred by the likeness between the murderer and their lost "Joe," the son and brother who left the little household fifteen years ago. To set her mother's mind at rest, the girl undertakes a pilgrimage to the prison. And there she confronts this man, and she plies him with questions. But nothing breaks down his defences, neither his own desperate need for a loving soul in his last hour nor the girl's description of the mother, so "worried about Joe" that she has fallen ill. Instead, he tells the girl that he knew her brother out in France and that "Joe" died a hero's death. And so he himself faces a very different fate, valiantly silent to the end.



"BLACKMAIL," AT THE REGAL THEATRE: (L. TO R.) MR. JOHN LONGDEN AS FRANK WEBBER, DETECTIVE AND LOVER OF ALICE; MR. DONALD CALTHROP AS TRACY, THE BLACKMAILER; AND MISS ANNIE ONDRA AS ALICE.

"Blackmail," adapted from the play by Charles Bennett, is described as "the first British full-length 'all-talkie' film," and was produced in the British International Sound Studios at Elstree. Our photograph shows a dramatic moment when the blackmailer is threatening a girl, who has killed a man in self-defence, and her detective lover who shields her from the consequences.

The drama is handled with the utmost economy of expression, and yet with tremendous effect. It grows very gradually, built up bit by bit, until in the meeting of sister and brother in the prison warden's office it reaches its height. Here Paul Muni, ably supported by Marguerite Churchill, rounds off a fine performance, in which every movement, natural as it seems, has its value, with a poignantly sincere rendering of the murderer's greatest sacrifice. There is nothing highbrow about "The Valiant," nothing particularly eloquent about the dialogue, which is couched in the commonplaces of everyday speech. But, for once, we forget that we are listening to talking shadows. We forget to smile because we actually hear water splashing or a door banging. The drama is all-engrossing, and the talking an entirely justifiable means of conveying that drama—nothing more nor less. We even forget to make mental notes as to whose voice is registering well, and that, I think, is the greatest compliment one can pay any talking film. When the public has grown out of the stage of judging the "noises" and the drama as two different entertainments, it will, it must, appreciate such pictures as "The Valiant."

MEDIÆVAL COOKERY; MUSIC; RURAL LIFE: THE LUTTRELL PSALTER.

PHOTOGRAPHS BY COURTESY OF MESSRS. SOTHEBY AND CO.



PREPARATIONS FOR THE LOUTERELL FEAST: JOHN DE BRIGFORD, THE COOK, AT WORK IN THE KITCHEN, AND SERVANTS CARRYING IN DISHES.



ENGLISH COOKERY IN THE FOURTEENTH CENTURY: A TURN-SPIT ROASTING THREE CARCASES BEFORE A LOG-FIRE, FOR THE LOUTERELL FEAST.



A DRUMMER: ONE OF NUMEROUS MINIATURES OF MUSICIANS IN THE LUTTRELL PSALTER.



SIR GEOFFREY LOUTERELL (CENTRE, HOLDING CUP) AT THE FEAST WITH HIS FAMILY AND TWO DOMINICAN FRIARS: A MEDIÆVAL BANQUET.



A MAN PLAYING A HURDY-GURDY: A FOURTEENTH-CENTURY MUSICAL INSTRUMENT.



A MAN WHEELING A CRIPPLED CHILD IN A BARROW: A MEDIÆVAL PROTOTYPE OF THE INVALID-CHAIR.



A MAN SHARPENING A KNIFE ON A GRINDSTONE TURNED BY TWO OTHERS.



A MEDIÆVAL GAME OF WHICH THE DETAILS ARE UNKNOWN: AN EXAMPLE OF FOURTEENTH-CENTURY AMUSEMENTS.



A BOY ROBBING A CHERRY ORCHARD, AND THE OWNER THREATENING HIM FROM BELOW WITH A BIG STICK.



DRIVING THE HARVEST WAGGON UP-HILL: ONE OF MANY INTERESTING SCENES OF FOURTEENTH-CENTURY RURAL LIFE IN THE LUTTRELL PSALTER.



A MAN ON HORSEBACK HAWKING: A TYPICAL FORM OF MEDIÆVAL SPORT.

On July 29 Messrs. Sotheby will offer for sale two famous early English illuminated manuscripts—the Luttrell Psalter and the Bedford Horae—from the Library at Lulworth Castle, Dorset, belonging to the Weld family, as well as nine others formerly in the collection of the late Sir George Holford. The Luttrell Psalter, from which our examples are taken, has been for many years on loan at the British Museum, and is one of the very few English manuscripts of the first importance remaining in private ownership. It is a vellum folio of 309 leaves, and was made in East Anglia, about 1340, for Sir Geoffrey Louterell (1276-1345), of Irnham, in Lincolnshire. During the fourteenth century the MS. passed to a member of the Fitz-Alan family, and Folio 1 bears the signature of Lord William Howard of Naworth (1563-1640), whose mother was the wife of the fourth Duke of Norfolk. Later it belonged to Mary, daughter of Sir Edward Widdrington, of Cartington, Northumberland, who gave it in 1703 to Sir Nicholas Shireburn, of Stonyhurst. It was inherited by the Weld family through the marriage of Elizabeth Shireburn to William Weld, which had taken place in 1672. "This magnificent book (says the Sale Catalogue) perhaps one of the most lavishly decorated manuscripts in existence, has long been famous for its remarkable series of marginal drawings illustrating the life and social customs of mediæval England." Four very interesting miniatures are those of the Louterell Feast. "The first three (we read) represent the preparations for the feast, where John de Brigford, the cook, and the rest of the household occupy their proper stations. . . . A remarkable feature is the number of miniatures introducing musicians playing various instruments." There are also many scenes of rural life. such as fox-hunting, bear-baiting, wrestling, jousting, archery, harvesting, sheep-shearing, and other agricultural pursuits; also pictures of a war-ship and soldiers, a royal travelling carriage, and indoor games.



A PAGE FOR COLLECTORS: EIGHTEENTH-CENTURY JADE.

By FRANK DAVIS.

IT is amusing sometimes to watch people handling small objects of more or less æsthetic quality. You can make the experiment almost any day in Christie's or Sotheby's, whenever there are fragile pieces set out in the cases, and it is necessary to pick them up and look at them closely. One man will clutch them firmly and set them down as if they were unusually valuable potatoes, and he a busy greengrocer. But the next will linger lovingly over each piece, and you can see at once that every touch is a caress: that man is a connoisseur to be numbered with the elect. Every material has its own peculiar subtlety of texture and temperature, but I know nothing which can give a more purely sensuous pleasure to the touch than jade. It possesses a quality which is extremely difficult to describe, but which anyone who has handled a few pieces will appreciate immediately. Jade is astonishingly cool, of an almost silky smoothness, and yet it gives an impression of great strength and toughness. As to its colour, it varies from the darkest grey through red and dark green to milky white, with every possible gradation in between; in addition, it is as often as not translucent.

In China it has occupied the highest place as a jewel from remote antiquity. It has been revered as "the quintessence of heaven and earth"; it has played a most important part in the thousand-and-one elaborate ceremonies of Chinese religion; it has been the emblem of rank and office and the symbol of virtue; it has adorned the living and protected the dead; it has even been eaten, with the idea of prolonging life.

This is an extract from the *Li Ki*, one of the three great Ritual books—

> Benevolence lies in its gleaming surface,
> Knowledge in its luminous quality,
> Uprightness in its unyieldingness,
> Power in its harmlessness,
> Purity of soul in its rarity and spotlessness,
> Eternity in its durability,
> Moral leading in the fact that it goes from hand to hand without being sullied.

Its reputed curative qualities are implicit in the English word "jade," which is derived from the Spanish *piedra de ijada*, or loin stone. To counteract this very matter-of-fact derivation, let me quote the beautiful phrases placed by Dr. Laufer at the beginning of his monumental work on the subject. "The Illustrated Mirror of Jades" says—

> In the second month, the plants in the mountains receive a bright lustre. When their leaves fall, they change into jade. The spirit of jade is like a beautiful woman.

The lovely imagery of Chinese poetry, so unsentimental and yet so sensitive, is perhaps the only fitting approach to a material whose very colouring and tone are poems, and whose natural beauty is made the medium for shapes that only a people of the very greatest artistic competence could produce.

As is the case with most examples of Chinese Art, an acquaintance with their legendary meanings can add enormously to our pleasure in their purely æsthetic qualities. Fig. 4, the Kylin, is an obvious example. I told the story of this most engaging and gentle beast when writing of Japanese *netsuké* some weeks ago. It remains for me to point out the mingled naturalism and convention which go to make this piece so highly satisfactory. The work is so alive and yet so restrained. Fig. 3, the two-handled vase with cover in white jade, is of that perfection of form and decoration that is typical of the best work of the period. Its more obvious beauties require no description, but an irrelevant detail will serve to illustrate what I mean by writing of the legendary association underlying so many of these pieces. The tops of the two handles (seen in the photograph horizontally) are carved in the shape of the fungus of immortality (*Ling Chih*). This is a *motif* frequently found in Chinese carving. The fungus is a species of agaric, and, it is said, first appeared in 109 B.C., under the Han Dynasty, when it sprouted in the Imperial palace. Much later it became one of the many symbols of Taoism and an emblem of long life.

The four illustrations on this page must be taken as types, not of the range of objects that were made in jade, but of the quality of the best work. Other charming things that are to be found are as varied as miniature trees in jade of contrasting colours; girdle pendants resembling, but finer than, *netsuké*; carvings of mountain scenery; elaborately decorated slabs used as little gongs; small screens, most delicately carved, made of rectangular slabs set in a wooden frame. The little gongs seem to have been used as an essential part of a bride's dowry.

This brings me to another point—the liking of the Chinese for a play upon words. The Chinese equivalent for these resonant stones is punned upon with another word meaning "good luck, happiness." So the phrase "To strike the musical stone" is understood to mean "good luck and best wishes."

A more elaborate instance of Chinese symbolism in jade is described by Dr. Laufer. One small piece in the collection of the Field Museum at Chicago is composed entirely of designs which form a rebus. The peach is a symbol of longevity; the swastika means "ten thousand"; the bat *Fu* stands for the same word meaning "luck"; the fungus of immortality for *Ling*, "high age"; and the orchid *Lan* for the verb "to come to an end." So the recipient will understand, "May numberless years and luck come to an end only at old age!"



FIG. 1. WITH A BRANCH OF FLOWERING MAGNOLIA CARVED IN FULL RELIEF: A GREEN JADE BOWL MOTTLED WITH GREENISH-GREY (KUN LUNG PERIOD).



FIG. 2. TYPICAL OF THE BEST WORK IN CHINESE JADE: A BOWL AND COVER OF TRANSLUCENT GREEN OF THE KIEN-LUNG PERIOD (1736-1795).



FIG. 3. WITH THE TOPS OF ITS TWO HANDLES CARVED IN THE SHAPE OF THE FUNGUS OF IMMORTALITY (*LING CHIH*), AND THE LOWER BAND REPRESENTING INTERTWINED DRAGONS: AN EIGHTEENTH-CENTURY VASE IN WHITE JADE, PERFECT IN FORM AND DECORATION.



FIG. 4. ANALOGOUS TO THE MEDIÆVAL UNICORN: THE CHINESE KYLIN—A CARVING IN PALE-GREY JADE OF THE KANG-HSI PERIOD (1662-1723).

Describing the Chinese Kylin in our issue of June 1, Mr. Davis wrote: "This beast is analogous to the mediæval unicorn. He is a paragon of virtue, just as the unicorn in European legend is the emblem of chastity."

All Photographs on this page by Courtesy of Messrs. Spink and Son, Ltd.

IN AID OF THE
KENSINGTON, FULHAM & CHELSEA GENERAL HOSPITAL

THE MAGNASCO SOCIETY

SIXTH LOAN EXHIBITION

EXHIBITION

of

OIL PAINTINGS & DRAWINGS

by

ANTONIO CANAL

known as

CANALETTO

Closes July 12th

At the Galleries of

SPINK & SON, LTD.

5, 6 & 7, KING STREET,
ST. JAMES'S,
LONDON, S.W.1

1772 · ONE · HUNDRED · AND · FIFTY · SEVEN · YEARS' · EXPERIENCE · 1929
AT · YOUR · SERVICE

Fashions and Fancies.

The Vogue of the Hat.

Every summer there is a war between the large hat and the small. Usually, in the case of such conflicting modes, the result is a compromise. But the curious fact about this particular battle is that a compromise is definitely wrong. You must either join the ranks of the wearers of large brims or eschew the brim altogether. The "midway" brim is definitely not smart. Most women seem to have agreed to wear their felt hats small and straw ones large. Consequently, the helmet-shaped, close-fitting hat is still seen a great deal this summer, slit here and there on the forehead, or, newer still, in a straight line like a bandeau. Possibly the fact that fashion is nearly always practical nowadays, and has a keen regard for our health, inspired the idea of trimming the small hats with short veils, which appear also at the back. One very smart model is in shiny straw completed with a black net border which falls just over the eyes in front, but widens at the back till it reaches the nape of the neck. Thus eyes and neck are both protected from the sun. Another shiny straw toque is covered entirely with fine net, which falls down the back like a long scarf which may be twisted round the neck.



A fashionable summer hat introducing the revived vogue of the brim which is wide all the way round. It is of fine straw hemmed with net, and may be found at Gorringes, in the Buckingham Palace Road, S.W.

PHOTOGRAPH BY YVONNE GREGORY.

Wide Brims at the Back.

Rivalling these diminutive hats in smartness are the large, shady brims which, to emphasise the difference, are even broader than they have been for several seasons. They are, in fact, almost the same size all the way round, instead of disappearing altogether at the back. A model very characteristic of this new mode is the one illustrated on this page, which comes from Gorringes, Buckingham Palace Road, S.W. The fashionable edging of net is noticeable, and also the flat brim at the back. This new—or rather, revived—mode is said to be due to the fact that so many women are wearing their hair low on the nape of the neck, which would look incongruous with no brim at all as a covering.

The Revival of the Postiche.

Another vogue that has revived this season is the wearing of a postiche, which has become one of the ordinary acquisitions of modern women. Women order them now as they do hats, without any question of secrecy and with a sangfroid which is mainly due to their eagerness to secure just the right type, which will emerge fresh and correct from its little box, whether it be carried to the Sahara desert or to the Lido. And the modern postiche is a work of art. Hours of creative work are put into them. Experts match colours or decide upon hair shades that will enhance the personality of a woman with an assiduity that can only be admired. Exact shapes are planned and cut to the head, and every fine hair is worked into the foundation by hand. Then comes the business of forming the coiffure. Waving, curling, and creating are done by experts who are past-masters in making perfect those crowning glories of woman which can be put off and on. You may have a curly one for beach and sports wear, one more elaborate to wear with a long evening frock, and one which is neat and charming for travelling. Possibly the travelling postiche is more favoured than any other kind. A woman can go comfortably to sleep in her luxurious *wagon-lit*, and in the morning she tucks her own locks under the little postiche she has brought with her in a tiny box, and she is again thoroughly well groomed. Perfect examples of every type of postiche are made by Emile, the famous coiffeur, of 24, Conduit Street, W., who specialises in this difficult art.

Treating Growing Hair Correctly.

At the time of the outcry against longer hair, many women did not realise that growing hair could be so treated that its length would in no way interfere with the trim appearance which is universally appreciated. Curls and longer hair are general now, but the woman who studies her appearance has her hair very prettily curled at the ends, so that the length is apparently considerably shortened. The hair can also be shortened by expert waving. The photograph above shows hair which is quite long brought almost to the lobe of the ear by Emile's clever curling and waving. The spiral curls could be pulled out several inches.



A coiffure in the latest mode which has been dressed and permanently waved by Emile, of 24, Conduit Street, W. The hair is quite long, skilfully waved towards each ear, and has a mèche in front specially designed for the small helmet hat worn off the forehead.



IT IS ONLY BY DEALING WITH A FIRM OF LONG STANDING AND OF UNDOUBTED REPUTE THAT CUSTOMERS CAN FEEL CONFIDENCE WHEN BUYING JEWELLERY. * *

MAPPIN & WEBB Ltd

London: 158-162, Oxford St. W.1 172, Regent St. W.1 2, Queen Victoria St. E.C.4.

PARIS. ROME. BUENOS AIRES. RIO DE JANEIRO. MONTREAL. SAO PAULO. ETC.

A CATALOGUE OF JEWELS WILL BE SENT UPON REQUEST.

Do you remember the 1913 fashions?



From a 1913 De Reszke advertisement

Sixteen years ago a coy ankle attracted far more attention than an unblushing knee receives to-day. How scandalised the 1913 girl would have been could she have seen a picture of herself attired as a typical British matron of 1929! Many things have changed since those days—but not De Reszke cigarettes. They are still the well-bred elegants they were then, still the coolest, serenest, mellowest of all cigarettes. But now, thanks to their ever-growing sales, they can be sold at the popular price of 10 for 6d.

DE RESZKE *Virginias*

'Ivory'-tipped or plain **10 for 6d** *Twenty for one shilling*

J. MILLHOFF AND CO. LTD., 86 PICCADILLY, LONDON. W.1

THE WORLD OF MUSIC.

A GREAT ENGLISH AMATEUR.

THE name of Mr. W. W. Cobbett is known to every English musician. He is a musical amateur of the finest type, a real music-lover who has devoted the leisure of a long and successful business life to the enjoyment and the practice of music; for Mr. Cobbett can take his place in a string quartet in the good old style when music in private houses was not left entirely to professionals. Mr. Cobbett has in the past given many prizes for original string quartets composed by English musicians, and has done what he could to further the cause of musical education in this country. Now, at the age of eighty-two, he has, after some years of labour, published with the Oxford University Press the first volume of his "Cyclopedic Survey of Chamber Music," which attempts to be "a complete survey of the world's chamber music."

Mr. Cobbett has been no merely nominal editor. The stamp of his personality is everywhere upon this book, thus placing it in a different class from most modern compilations of this sort, which generally suffer from a nondescript blankness and dullness. This is usually due to the heterogeneous nature of the articles included, to the lack of any definite principle or point of view, and to the inevitable tendency towards "safeness" and colourlessness of most editors. But Mr. Cobbett, on the contrary, has chosen his contributors deliberately among those "whom I knew to be, either by nationality or proclivity, in sympathy with the subjects treated . . . avoiding the type of criticism, the destructive type, which ill becomes a book of this kind."

Among Mr. Cobbett's contributors are such reputable names as Professor Donald Tovey, Professor Dr. Altmann of Berlin, Vincent d'Indy, Professor Edward J. Dent, Mr. Cecil Gray, Sir Alexander Mackenzie, Pedro Morales, Florent Schmitt, R. Vaughan Williams, Casella, Sir W. H. Hadow, and Henry Prunières. It will be seen that Mr. Cobbett has an unusual breadth of outlook, and his method of selecting writers means that the ultra-modern composers, such as Stravinsky, Schönberg, Prokoviev, and Hindemith, for example, are treated with sympathetic understanding. One of the great merits of such an encyclopaedia is that it should be comprehensive and exhaustive. I shall, therefore, look with much interest to see if the name of Artur Schnabel—who has written several chamber-music compositions—appears in the second volume when it is published, since the new edition of Grove's Dictionary does not contain his name. As far as I can judge, Mr. Cobbett's Cyclopaedia is remarkably free from serious omissions, and it has the great merit of dealing fully with the most eminent composers to the extent of many pages of musical illustrations.

For example, in the excellent article on Haydn by Professor Tovey, which runs to sixty columns, there are no fewer than twenty-six musical illustrations. What this means can best be judged when I say that in the new "Grove," the article on Haydn dealing with his complete output only runs to fifty-two columns, and contains only two musical illustrations. As a matter of fact, if the second volume of Mr. Cobbett's Cyclopaedia is up to the standard of his first volume, with its fine, comprehensive and profusely illustrated articles on Haydn, Hindemith, Dvorák, and Brahms, it will be quite an outstanding work, without a rival in musical literature, for there is no other work to touch it in scale and thoroughness.

One of the most admirable features of this book is the Cobbett *postscriptum* to be found at the foot of almost every article. These postscripts are models of good sense and good taste. Here, for example, is one written below Mr. Edwin Evans's article on Eugene Goossens—

To Mr. Evans's appreciation I have a few words to add. Circulation of the string quartet in C major, written in dissonant vein, should, in my opinion, be confined to friends of the extremely talented artist to whom it is dedicated. It is little more than what is known in Germany as a *musikalischer Spass*. But the phantasy quartet is on an altogether higher plane; a work in which one discerns the quality of genius. Eugene Goossens is the perfect Fantasist (or Phantasist?), and of all the one-movement works written round the ideas promoted by the Phantasy Composition this work realises best my own conception of a short, concise and essentially fantastic composition. It is not written for amateurs, the ensemble being somewhat intricate, but it richly repays the expenditure of time in extra rehearsals needed by professional quartet players who desire to add it to their repertory.

It is not possible to give an adequate idea of the richness and variety of these editorial notes, because it would require many quotations. But I will give one more example from the editor's *postscriptum* to Professor Tovey's article on Haydn—

"Op. 77 Nos. 1 and 2, written in his last days, are full of strength and vivacity, a tremendous effort to a man of Haydn's advanced age, and they form a magnificent finish to this long series of masterpieces. To match the virility in the minuet and trio of No. 1, one must turn to the F minor quartet of Beethoven. I remember the way in which Joachim attacked the opening of the trio on the G string; it was like a tiger seizing his prey . . . .

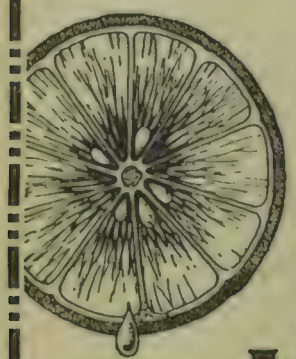
Mr. Cobbett, after making further interesting comments, then goes on to say that since writing these notes he had heard the whole series of Haydn quartets given by four young ladies from Lionel Tertis's *ensemble* class at the R.A.M. He says—

Professor Tovey has written so much on the quartets that I am almost ashamed to add more, but it seems worth while for an old stager like myself to say that I never before realised to the full the beauty of the early quartets of Haydn. The absence of polyphony is to some extent compensated by the beauty of the figures of accompaniment when played, as they were on these occasions, with meticulous care. They will never be so popular as the later quartets among performers, who very naturally crave for full inner parts, but really for listeners of unsophisticated taste no greater musical treat can be conceived. One impression I had which is almost eerie. The music seems haunted throughout by the spirit of Beethoven, whose spiritual birthplace resides, most evidently, in these quartets. It is with an overpowering sense of gratitude to the father of the string quartet that I bring these notes to a close.

Only a man with a lifelong experience of enjoyment from music could write as Mr. Cobbett writes. This Cyclopaedia of Chamber Music may have taken Mr. Cobbett only three or four years to compile, but it is really the fruit of half a century of passionate, disinterested devotion.

There is no doubt that a second edition of this "Cyclopedic Survey of Chamber Music" will soon be wanted, because it is a book that every student of music will find invaluable. I therefore take this opportunity of begging Mr. Cobbett to insist on spelling Cyclopedia with an "a" thus: "Cyclopaedia." I have a serious reason for this. Simplified spelling is all very well when it really simplifies and does not confuse. In this case the suffix "pedic" suggests the Latin root *pes, pedis*, a foot—as, for example, in "biped"; but the suffix comes from the Greek *paideuó*—educate. This distinction ought therefore to remain in the spelling, even if theoretically we object to the diphthong in English. Mr. Cobbett is a man of sturdy independence of character, with a proper respect for tradition, and when, as in this case, tradition coincides with clarity and intelligibility, I hope he will exercise the privilege of a benevolent autocrat and see that in all future editions his *magnum opus* is entitled "Cobbett's Cyclopaedic Survey of Chamber Music."

W. J. TURNER.



DON'T BOTHER
WITH HOME-MADE SQUASHES, OR IMITATIONS

NOTHING EQUALS

KIA-ORA
LEMON ORANGE



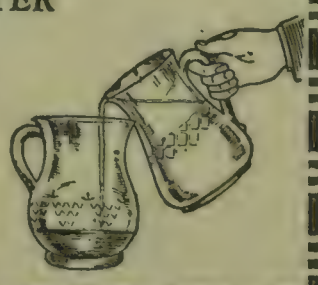
Crushed from selected fruit —ripe and fresh from the trees

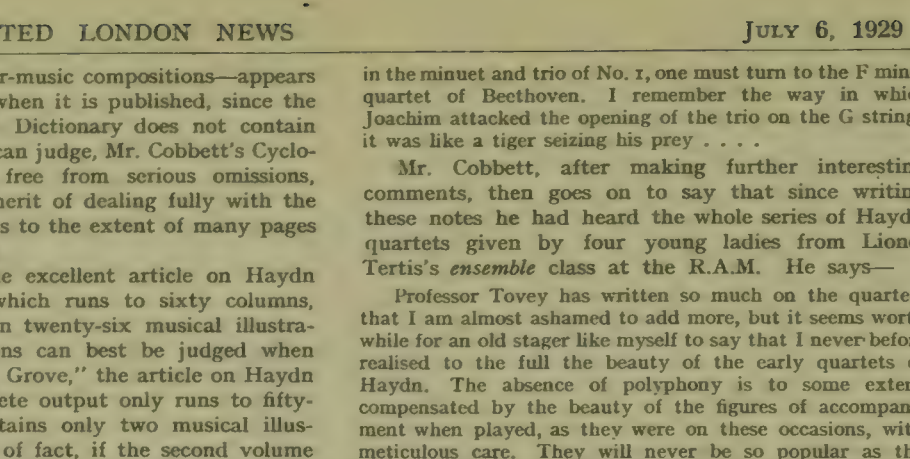
SO ECONOMICAL—JUST ADD WATER

Large Bottle - 2/-
Half Bottle - 1/1
Crush in Decanters - - 2/-
Grape Fruit Crush - 2/4
Gallon Jars 10/6
in Great Britain

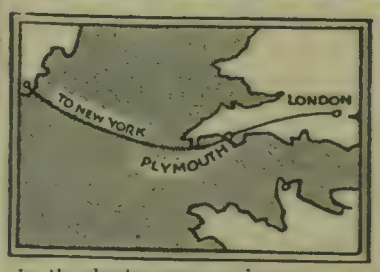
Obtainable from Grocers, Chemists, and Wine and Spirit Merchants wherever this paper is read.

KIA-ORA LTD.
Blackfriars, London, S.E.1 and Australia





Further by land but-



shorter by sea

You cannot go all the way to New York by land, but the further you do, the shorter your sea journey. A mile a minute in a boat express saves a journey down Channel, and often, also, a crossing to a Continental port *en route*.

Travel "via Plymouth."
The route that cuts off the corner.

French Line ships have all the gaiety, exotic luxury and atmosphere of Paris itself, and a wonderful cuisine and cellars such as are seldom found anywhere outside France.

PLYMOUTH TO NEW YORK
IN WELL UNDER 6 DAYS. WEEKLY SERVICE.
SS. "FRANCE." SS. "ILE DE FRANCE." SS. "PARIS."

CIE GLE. TRANSATLANTIQUE LTD.
20, Cockspur St., London, S.W. 1, and all leading Travel Agents.

French Line

TELEPHONE: MAYFAIR 6682-3-4. TELEGRAMS: ABINITIO, WESDO, LONDON.

MESSRS.

SOTHEBY & CO.

Estd. 1744

34-35, New Bond Street, London, W.1.

FORTHCOMING SALES BY AUCTION. Each Sale commencing at One o'clock precisely.



SALE, JULY 19th.—TERRA-COTTA MODEL BY CELLINI, FOR HIS HEAD OF GANYMEDE.

July 8th—11th.—PRINTED BOOKS and MANUSCRIPTS, comprising the property of the RT. HON. LORD BERWICK, and of the late DAME ELLEN TERRY, D.B.E.

July 8th—9th.—OLD ENGRAVINGS.

July 12th.—The second portion of the well-known Collection of EARLY ENGLISH GLASS, the property of the late C. KIRKBY MASON, ESQ.

Illustrated Catalogues (3 *plates*), 1s.

July 12th.—Fine OLD ENGLISH FURNITURE; also ORIENTAL WORKS OF ART, EUROPEAN POTTERY AND TEXTILES.



SALE, JULY 18th.—A MAGNIFICENT LOVING CUP AND COVER, DUBLIN, 1694.

The JODRELL COLLECTIONS.—THE PROPERTY OF THE LATE SIR ALFRED JODRELL, BT., Bayfield Hall, Holt, Norfolk.

July 10th—11th.—THE CHINESE PORCELAIN, including a large Collection of animal and bird figures.

Illustrated Catalogues (2 *plates*), 1s.

July 17th.—THE OIL PAINTINGS.

July 18th.—THE ENGLISH POTTERY.

July 19th.—THE OLD ENGLISH FURNITURE AND PORCELAIN.

Illustrated Catalogues (7 *plates*), 2s. 6d.

July 19th.—THE ENAMELS AND OBJECTS OF VERTU.

Illustrated Catalogues (2 *plates*), 1s.



SALE, JULY 19th.—A CHIPPENDALE MAHOGANY SIDE-TABLE.

THE PANTER COLLECTIONS relating to Ireland. THE PROPERTY OF THE LATE G. W. PANTER, ESQ., The Bawn, Foxrock, Dublin. Sold by Order of the District Bank, Ltd., as Executors.

July 15th.—THE PRINTS, etc.

July 15th—17th.—THE BOOKS and AUTOGRAPH LETTERS.

Illustrated Catalogues.

July 16th—17th.—THE COINS, MEDALS, GORGETS, and INSURANCE SIGNS.

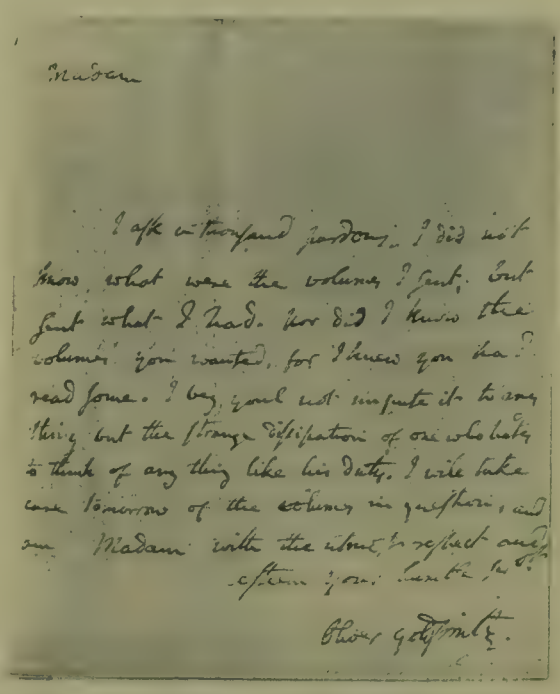
Illustrated Catalogues.

July 17th.—THE OIL PAINTINGS

July 18th.—THE SUPERB EARLY IRISH SILVER, also IRISH MINIATURES, ETC.

Illustrated Catalogues (14 *plates*), 6s.

July 19th.—THE WINE LABELS.



Madam

I ask a thousand pardons, I did not know what were the volumes I sent, but sent what I had. How did I know the volumes you wanted, for I knew you had read some. I beg you'll not impute it to any thing but the strange dissipation of one who hates to think of any thing like his duty. I will take care tomorrow of the volumes in question, and am Madam with the utmost respect and esteem your humble Sv.

Oliver Goldsmith.

SALE, JULY 15th.—A LETTER FROM OLIVER GOLDSMITH TO MRS. THRALE.

July 19th.—OBJECTS OF VERTU, also MEDIÆVAL AND RENAISSANCE WORKS OF ART, including the Property of the LATE BARON C. A. DE COSSON.

Illustrated Catalogues (2 *plates*), 1s.

July 29th.—THE LUTTRELL PSALTER and BEDFORD HORÆ, two superb English Manuscripts from the Library at Lulworth Castle, Dorset, and belonging to the Weld Family; also nine important ILLUMINATED MANUSCRIPTS, the property of LIEUT.-COLONEL SIR GEORGE HOLFORD, K.C.V.O. (deceased).

Illustrated Catalogues (26 *plates*, 2 *in Colours*), 12s. 6d.

Sales on View at least two days prior. Catalogues may be had. Printed Lists of Prices and Buyers' Names may be purchased after each sale. Particulars on application. No priced Catalogues are issued.



SALE, JULY 12th.—A SEALED RAVENSCROFT JUG.

THE CHRONICLE OF THE CAR.

TYRE TROUBLES AGAIN AND THEIR CURES.

IF it were possible to imagine winter in these islands having any conceivable advantage over summer one would have to think about tyres in order to succeed. There is no doubt that our tyres—the best modern example of the Old Man of the Sea a motorist can boast of—behave fairly decently between October and April as compared with their performances between May and September. There may be punctures, and valves may leak at inopportune moments, but, as a rule, the grim horrors of winter motoring are less violent than they might be if our tyres were fragile all the year round. We do not suffer quite so much.

Last Year's Memories.

Last summer, I remember, I had a specially bad time. For no visible reason, leaking tubes befell me by twos and threes every day. It was decent weather, you may remember, warm and sunny, and just like human summer, and day after day I found a flat tyre awaiting me when I opened the motor-house doors, and day after day I gave people half-crowns to seal punctured tubes on the wayside. I got very sick of it, especially as the outer covers I was wearing at the time were rather good ones. With the worst intentions, I could not blame the cover-makers; with the best, I could never find the patience to excuse the tube-makers.

—And Winter's.

In the end, after much inquiry, matters were explained to me, and I gathered that, as usual, it was really nobody's fault. Winter leapt upon us—shall we ever forget it?—and, as by magic, my tyre-troubles ceased. I believe I have had no more than a couple of flat tyres since Christmas. This reads like very fatal boasting, but, apart from holding on to well-worn wood with one hand while I write these rash words with the other, I can excuse myself because of the excellence of those covers. I actually deserve the punctures and failures which are doubtless awaiting me.

About Nostrums.

Generally speaking, I am not greatly attracted by the business of testing the value of cures and nostrums. It savours too much of trying it on the dog—the dog being me. Sometimes they are some good, very often they are not, and I have wasted time and trouble in finding out elementary faults which should have been discovered by the makers or inventors, or both, before they had the enviable cheek to offer their stuff to the public. I will try no more carburetters, for example, nor sparking-plugs, nor any alternatives of the parts which the makers of my car have decided, after costly experiment, to be the best suited to it. But I will always try the most promising of those things which it is hoped will save us troubles of the passing kind. And the greatest of these are tyres. I wrote just now of my excellent covers. There are only three left out of the original five I had new some 13,000 miles ago, and I think they have all done well over 10,000 miles. They are very far from being in "good condition," as the advertisements of second-hand cars have it, but there are no cuts in them, and the worst that can be said of them is that they have lost their tread-pattern. They have admitted nails often enough. Now I am asked to try what a special form of liner will do—a liner made by Messrs. Saul D. Harrison and Sons, of Bromley-by-Bow.

The Harrison Liner.

I am looking forward with rather unusual enthusiasm to this trial. The makers claim a diminution in punctures, but that interests me less than the claimed extension of cover-life. Punctures are evils of the sort which appear to be necessary in the ordinary way, but so far I have not come across anything which will postpone the expensive moment when a new cover must be bought. I do not know whether the Harrison liner will do this or not. Two of my worn covers—the front wheel ones—have been fitted with them, and two spares—one, in the ordinary course of events, good for another 1000 miles, the other for about 500. The makers tell me that they will prevent punctures and blow-outs. This is because the surface of the liners is so treated that they automatically vulcanise themselves on to the cover, thus reinforcing the walls.

The Testing Conditions.

If all this is true, it will give me the most unselfish kind of pleasure to say so on this page. I can easily accept the claim that the number of punctures is diminished by these liners, and, all things being equal, that the life of a worn cover is to some extent prolonged. What, frankly, I am a little doubtful about is the effect on the riding of the car. I expect to go north on a rather hurried cruise this week, and I am agreeing to "break in" the Harrison liners in these special conditions. They are special, because obviously I cannot be worried with tyres which either run "dead" or in the slightest degree affect the steering of my car. I have neither the taste nor the time for that sort of game, when I have to do a little more than 1200 miles in five days. If the liners interfere with my peace of mind, I shall discard them as soon as may be.

This is what I hope I shall get from the liners: complete freedom from punctures, provided I am sensible enough to examine the tyres for nails and flints every day; no bursts, at the rim or anywhere else—barring the results of running over broken glass, of course—for another 2000 miles. I am told that I shall enjoy both these advantages for at least 5000 miles, being an estimate at the rate of fifty per cent. on the present age of the tyres. Further, I am assured that, so far from the steering of my car being adversely affected, I shall probably find that, at the normal pressure, the tyres will show more flexibility, and consequently no more heaviness.

I ought to be able to report usefully upon most of these points within a month or so. I am taking my car over a pretty long forced march during what ought to be the hot weather, certainly over some of the roughest roads in England and Scotland. It is just the sort of run which leaves its mark on tyres. I had intended to buy new ones for the cruise (a painful decision), but the claims of Messrs. Harrison sounded so interesting that I felt I might be missing something if I did not put them to the test. After all, and at the worst, I can buy new covers if the old ones burst, and so shall be no worse off than before. At the best—well, I hope to have something useful to write about the rejuvenation of ancient covers.—JOHN PRIOLEAU.

OUR COVER.

The excellent photograph of H.M. the King which appears on the cover of this issue is a camera-portrait by Mr. E. O. Hoppé.

A most interesting little book has just been published by the well-known firm of Gill and Reigate, 25, George Street, Hanover Square, W., illustrating some of the beautiful furniture and furnishings, both genuine antique and perfect reproductions, to be found in their salons. There are experts there who can give every information and advice on individual cases, and a visit by any reader of this paper is cordially invited. A copy of the booklet can be obtained post free on application.



British roads are Austin's best shop-window



You see them everywhere

If it were necessary to prove that Austin Cars are pre-eminently suited to the requirements of the average British motorist, the proof could be found easily any day on the British roads.

But the popularity of the Austin is not in question; it is such a very obvious thing. Nor is this surprising in view of Austin's soundness, sheer dependability and all-round value for money.

There are Austins to suit all shades of opinion and sizes of income: Saloons and Tourers in each of the famous models—the 7 h.p. from £130, the 12 h.p. from £250, the 16 h.p. from £305 and the 20 h.p. six cyl. from £530. Write for Illustrated Catalogue to-day.

AUSTIN

Showrooms: 479-483, Oxford Street, W.1.
Service Station and Showrooms:
Holland Park Hall, W.11.

Austin

Read the **AUSTIN MAGAZINE** *Every Month* 4D

A.J.W

THE WAY OF THE WORLD THROUGH WOMEN'S EYES; AND NOTABLE FROCKS AT NOTABLE WEDDINGS.

By "MILLAMANT."

Variations on the Bouquet Theme.

The last two Courts of the season failed to settle the question of whether a bouquet or a huge feather fan provides the most successful finish to a Presentation dress, as both were seen. It's obvious that either a fan or a bouquet must be carried in order to help the débutante take a graceful pose as she sinks in a curtsey to Majesty. The huge feather fan which has returned to favour this season is certainly attractive, but the bouquet has tradition behind it. The old-fashioned idea was that the posy which completed a Court gown should be made of natural flowers, but modern woman is nothing if not enterprising in every respect, so she has played successful variations on the bouquet theme both for brides and for débutantes. Elaborate feather and shell flowers, gold and tinsel, and painted tin blossoms have all been tried with equally satisfactory results, and if one misses the perfume of Nature's work, the lasting qualities of artificial beauty have much to be said for them, as it is a great thing to be spared the uncomfortable sensation of leaving the stately apartments of Buckingham Palace with a bunch of faded and wilting vegetation in place of the exquisite bouquet with which one arrived.

A Fashion from Ancient Egypt.

A great many people have discussed the modern tendency to admire formalised flowers as if it were a new idea of this "mechanised" age, and the golden lilies with silver foliage which Miss Oonagh Guinness carried at her marriage to Mr. Philip Kindersley were hailed as an innovation. This is a curious idea, for, of course, artificial flowers of metallic appearance were known in Cleopatra's day. Pliny mentions that wreaths of blossom constructed from painted slices of horn were used in Egypt during the winter, when no natural flowers were available; and in the days of Rome's greatest splendour artificial flowers of copper—gilt or silvered—were well known.



AT THE "GOLDEN" KINDERSLEY-GUINNESS WEDDING: BRIDESMAIDS WHO CARRIED PAINTED GOLDEN SHEAVES.

Fashions in wedding cortèges have been decidedly original this season. These twelve bridesmaids, who attended Miss Oonagh Guinness on the occasion of her marriage to Mr. Philip Kindersley, departed from tradition by carrying painted sheaves of golden wheat-ears and marguerites. Their dresses were of blonde net over gold tissue, strewn with gold marguerites. The attractive head-dresses were of gold lace studded with pearls and golden cabochons.

The feather flowers which have recently been enjoying such a vogue, both as bouquets or as buttonholes, shoulder ornaments or hat trimming, are a Victorian revival, but I believe that the art of making flowers from feathers originally came from South America, and was copied in Europe in the nineteenth century.

Portrait Groups of Yesterday and To-Day.

In spite of the fact that social engagements crowd closely on each other at this time of the year, many people wisely found time to go to Christie's and admire the famous Zoffany portrait-group of the artist with Colonel Claud Martin and friends, and the other interesting pictures, before they came under the hammer on Friday. The portrait group, which gives a view of the room in which the sitters are posed, as well as pictures of the individuals themselves, is characteristic of the eighteenth century, but modern artists tend to revert to it with most successful results. For instance, Lord and Lady Beauchamp's London residence, Halkyn House, which was the scene of the eve of the Opening of Parliament Liberal reception on Monday last, contains an extremely interesting portrait group of Lord and Lady Beauchamp and their sons and daughters. This picture was painted some years ago, and is by Mr. William Ranken. It shows one of the fine rooms at Madresfield Court, with the Beauchamp family grouped round the sofa and fireplace. It is a delightful painted interior, and yet the individual portraiture is admirable. Mr. Geoffrey Birkbeck, the Norfolk landowner and artist whose work is so well known in Paris, is another painter who has exploited "the interior and portrait group" painting with success. He works in water-colours, and has done some delightful pictures of late.

[Continued overleaf.

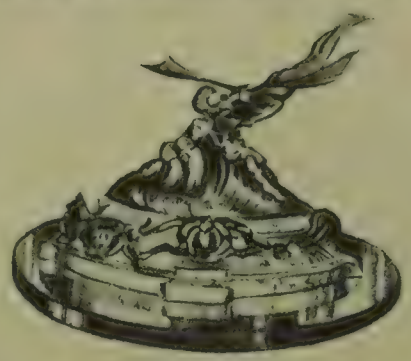
THREE BRITISH TRIUMPHS

THE RYDER CUP



Won by the English Ryder Cup Team, captained by George Duncan, at Moortown Course, Leeds, on April 27th.

THE SCHNEIDER CUP



Won for England by Flight-Lieutenant S. N. Webster, piloting a Supermarine-Napier S. 5. Monoplane at the Lido, Venice, on September 26th, 1927.

THE CYDER CUP



Won the approval of genuine cyder lovers, when made with Whiteway's brands, many years ago, and has retained it ever since.

WHITEWAY'S CYDER

SOME RECIPES FOR CYDER CUP.

1.—CYDER CUP.

Large bottle Whiteway's Cyder, small Apollinaris, liqueur glass brandy, liqueur glass Maraschino or Curaçôa, juice of two oranges and one lemon plenty of fresh fruit in season. Sugar if desired. Well iced.

2.—CYDER CUP (inexpensive).

Large bottle Whiteway's Cyder, small soda water, teaspoon Angostura, juice of two oranges and one lemon, fresh fruit in season. Sugar if desired. Well iced.

3.—NON-ALCOHOLIC CYDER CUP.

Large bottle Whiteway's Cydrax, small soda water or lemonade, half-glass some fruit cordial, juice of two oranges and one lemon, fresh fruit in season. Well iced.

Whiteway's Cyder is obtainable from all Wine Merchants. Many hotels now also supply Cyder Cup made with Whiteway's Cyder.

One man beats three



LEFT.
The great race as seen from Hammersmith Bridge.

BELOW.
H. A. Barry, the World's Champion Sculler, who, alone, has just beaten three picked scullers rowing in turn over the gruelling Putney-Mortlake course.



This is a unique feat in the history of rowing. H. A. Barry sculled over four miles: his opponents each raced over only a third of the distance. Yet such was the strength and endurance of Barry that he beat each opponent in turn. In his letter on this page, Barry shows how sportsmen of every kind can improve their strength and endurance by drinking Guinness regularly.

Read what H. A. Barry, the World's Champion Sculler, writes: —

I used to be noted for being a fast sculler for 1½ miles, but beyond that, the rowing critics were doubtful of my ability of staying the full Championship course, 4½ miles.

I first started to take "Guinness Stout" in May, 1925, on advice from past champions. Before that time I never used to drink any kind of beer.

Anyhow, I managed to win the historic "Doggett's Coat and Badge" race in July, 1925, over 4½ miles. Before the Doggett's race, while training, I used to drink a bottle of "Guinness Stout" every day after hard work out in sculling boat. After winning that race, it encouraged me to keep on with "Guinness" ever since.

And there is no doubt that "Guinness Stout" has done me a lot of good these last four years. It has built my muscles up wonderfully and has given me the necessary stamina—what I lacked before to stay a long distance at racing pace.

When I went across the Atlantic to Vancouver, B.C., Canada, to race M. J. Goodsell (five times World's Champion) for the World's Sculling Championship, I was able to carry on with my usual routine of training—that is, after a row out of 12 miles daily, come into boathouse, have a shower bath, then enjoy a bottle of Guinness Stout.

Without doubt it was a great assistance to me for my last Championship race against M. J. Goodsell, of whom I won the World's Title. During my training at "Carraholy," Burrard Inlet, Vancouver, B.C., where we stayed in a wooden bungalow, I experienced some very trying weather, snow, ice, rain, etc. But I am pleased to say I came through the ordeal smiling, without catching a chill or cold and winning the World's Sculling Championship, once more bringing the title back to old England.

And as all Sportsmen know, "Sculling" is the hardest and most stamina-testing of all sports; it needs a very long and careful preparation to get yourself in top-hole condition to race over the gruelling "Putney to Mortlake" Championship course.

And without doubt "Guinness Stout" is a great assistance to me in my training.

H. A. (Bert) BARRY,
World and British Champion Sculler.

GUINNESS
for Strength

GE. 45.A.

Continued.]

A Woman's Three Years' Painting Trek.

Miss Dora Wilson's exhibition of paintings and pastels drew a good many people to the Beaux Arts Gallery, and I could not help being struck by the fact that this Australian artist combines the adventurous spirit of modern woman with rather an academic art. Her pictures are chiefly well-composed representational landscapes of odd corners of Europe, painted during a two years' trek over this side of the world. Miss Wilson had the temerity to start off on a six months' camping tour in England and Scotland, painting as she went, and told me that she had sampled the advantages and disadvantages of every type of barn and hedge in the British Isles as a sleeping-place. In spite of this modern adventurous spirit, Miss Wilson's art is definitely "old-fashioned," but its lack of modernity may quite well endear it to many, and her pictures certainly possess an atmosphere of peace and a softness of colour which is foreign to most contemporary works.

After her camping tour Miss Wilson wandered over Europe, finding subjects for landscapes in different countries. The results of this tour are shown in the present exhibition, and include delightful pictures, such as "The Baker's House, Calvi," "Reflections at Honfleur," "The Blue Café, Venice," "Mountain Village, Corsica," "Princes Street, Edinburgh," and many others. There are several interesting portraits on view, and there is no doubt that Miss Wilson has a special talent for painting children. She sails for Australia in a few weeks' time, where she will be welcomed back, as in her own country she has an established reputation and is represented in the principal galleries and private collections of "Down Under."



IN A WEDDING-DRESS OF TULLE "QUILTED" WITH PEARLS: THE HON. MRS. ANDREW WEIR.

Mrs. Weir, who is the only daughter of Lady Read, wore an unusual wedding-dress at her marriage to Lord Inverforth's heir. The corsage gave the impression of being "quilted" with pearls. The long tulle skirt disappeared at the back beneath a glittering train of gold lamé; and the veil was worn well at the back of the head, in accordance with the prevailing vogue.

The Vogue for Wax Portraiture.

It is now the fashion to have one's portrait done in wax, and Mme. C. Barjansky's visit to London has increased the vogue considerably. In fact, she is staying on in England until the middle of July in order to finish some of the many portraits of well-known people which she has undertaken. One of the most successful of her new wax effigies is an exquisite one of Lady Nunburnholme, the youngest daughter of the Marquess of Bath. It is very delicately tinted, and when I saw it was just being finished.

Mme. Barjansky's distinguished sitters include Frederick Delius, the composer; Isaye, the great violinist, whom she posed in a characteristic attitude; the Queen of the Belgians; Mr. Sinclair Lewis; Professor Einstein; and Miss Harriet Cohen, the pianist—so she has certainly had the opportunity of immortalising celebrities from every world! She is a Russian, and studied in Paris and Munich, working first at big figures, but, later on, following the lead of the great masters of sculpture, she turned her attention to small portrait busts in wax. She uses a tough kind, solid and unbreakable, and the portraits which are not coloured are touched up with yellow paint, so that they look like old ivory.



A BRIDE WITH A GOLDEN "HALO" AND A BOUQUET OF SILVER AND GOLD LILIES: MRS. PHILIP KINDERSLEY.

Mrs. Philip Kindersley, who was Miss Oonagh Guinness, is the daughter of the Hon. Ernest and Mrs. Guinness. She looked strikingly beautiful in her most original wedding-dress. Her fairness was emphasised by a "halo" of gold tissue, which held in place the long veil of embroidered tulle. The dress was of parchment-tinted satin, lightly sewn with pearls and bordered with a design of lilies in gold and silver. The wide, mediæval sleeves were embroidered in the same way. The bouquet was a sheaf of painted silver lilies with golden leaves.

"CANADA DRY"

The Champagne of Ginger Ales



For years and years "Canada Dry" has been the favourite beverage in Canada and the United States. Now it is available in leading hotels and restaurants in Great Britain and in many well-known stores.

Following is a partial list of the places where you may obtain this delicious ginger ale.

HOTELS

More's, Glasgow
Trossachs, Loch Katrine
Shakespeare, Red Horse, Stratford-on-Avon
Crown, Leamington
Bars, Chester
Leven's, Kendal
Atholl Palace, Pitlochry
Grand, Newcastle-on-Tyne.

STORES

Rapsons, W. Sergeants, W.
J. Lyle & Co., Ltd., W.
S. Furner, Barnhurst.
J. Mark & Co., Ltd., Manchester

Wholesale Distributing Agents

CROSSE & BLACKWELL, Ltd.

London



For Tennis Frocks and all Sports Wear, "Tricoline" is beyond compare.

"Tricoline"

The equal to Silk.

A Wemco FABRIC.

"TRICOLINE" is specially popular with all regular Tennis players—they know its smoothness is a great help in a fast and sustained game. You will be highly pleased by the way its original texture and colour are preserved after constant wear and washing.

"TRICOLINE"—in White, Ivory and Cream—is the ideal fabric for Tennis Frocks and out-door wear.

The Genuine Material bears the name "Tricoline" on the selvedge. Genuine "Tricoline" Garments have "Tricoline" Tab affixed.

"TRICOLINE" can be obtained by the yard and in garments ready to wear from leading Drapers and Stores throughout the country. If any difficulty, please write the Manufacturers, 23, Tricoline House, Watling Street, London, E.C.4.

A BRITISH PRODUCTION. BUY ONLY BRITISH GOODS.

TO-DAY and DAILY HAMPTONS' JULY SALE

secures to every customer values in House Furnishings which are never equalled elsewhere. *For example:*



Lot 547. **HAMPTONS' SUPER GRADE SEAMLESS AXMINSTERS.**

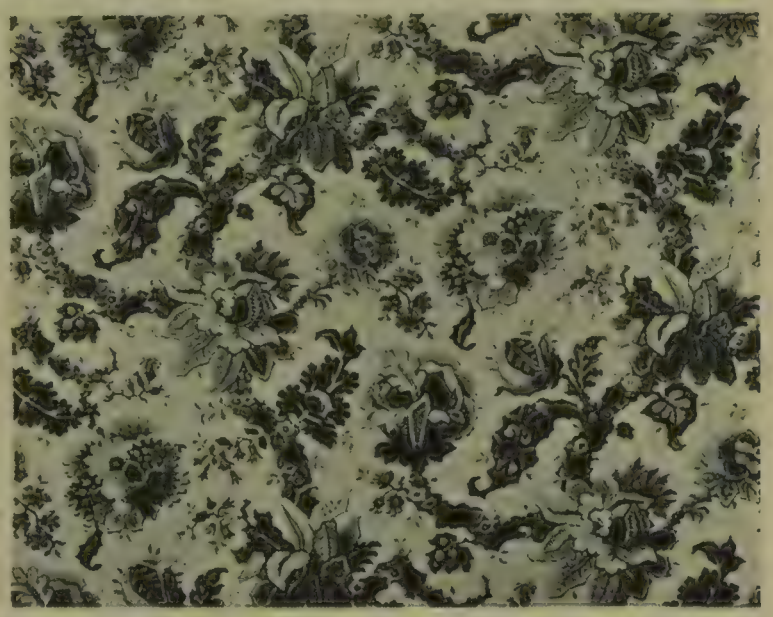
Hamptons' entire stock, which comprises a great variety of good designs and colourings, is, without exception, being offered at greatly reduced prices. Many exceptional bargains are available in these finely woven deep pile carpets, which are strongly recommended to withstand the hardest possible wear. In addition to a number of the most popular sizes specified below, there are many others equally reduced.

ft. in.		ft. in.	Reduced From £ s. d.	To £ s. d.
9 0	×	6 0	6 6 0	4 10 0
9 0	×	9 0	9 9 0	6 15 0
10 6	×	7 6	9 3 9	6 11 3
10 6	×	9 0	11 0 6	7 17 6
10 6	×	10 6	12 17 3	9 3 9
12 0	×	9 0	12 12 0	9 0 0
12 0	×	10 6	14 14 0	10 10 0
13 6	×	9 0	14 3 6	10 2 6
13 6	×	10 6	16 10 9	11 16 3

ft. in.		ft. in.	Reduced From £ s. d.	To £ s. d.
13 6	×	13 6	21 5 3	15 3 9
15 0	×	9 0	15 15 0	11 5 0
15 0	×	10 6	18 7 6	13 2 6
15 0	×	12 0	21 0 0	15 0 0
15 0	×	13 6	23 12 6	16 17 6
16 6	×	12 0	23 2 0	16 10 0
16 6	×	13 6	25 19 9	18 11 3
18 0	×	12 0	25 4 0	18 0 0

The above illustration is a typical example of the designs on offer and is available in practically every size specified.

10,000 yards of Double-width Hand Block PRINTED LINENS & CRETONNES



Hamptons' No. K3472. **1,800 yards of a heavy quality printed Linen,** a very charming Indian design on a cream ground with chintz colours, also on a cream ground with a brown colour scheme, and also a blue colour scheme. ***A very durable cloth.*** 50 ins. wide. **Reduced from 6/3 to 4/6 yd.**

Hamptons' No. K3497. **960 yards of a heavy quality Shot Slub Repp,** woven with a bright artificial silk weft in shades of rose, gold, blue, green, and lacquer red. 50 ins. wide. **Reduced from 7/6 to 4/11 per yard**

For illustrations of many other unequalled bargains in Furniture (Modern & Antique), Bedsteads, Bedding, Carpets, Wallpapers, Furnishing Fabrics & Curtains, Lace Curtains, Household Linen, Pianos, China, Glass, Ironmongery, etc., see

HAMPTONS' SALE CATALOGUE

Sent free. **PALL MALL EAST, S.W. 1.** *Hamptons pay Carriage on Sale Goods to any Railway Station in Great Britain.* *SALE ENDS 31st JULY.*

Warwick Wright Says



THE TERRIBLE TAXI THE SAFETY STUTZ

SOMETHING ought to be done about our London Taxi Cabs. Nearly all our visitors are amazed to see so many of these 20-year-old contraptions rattling about the streets.

One needs a step-ladder to get into them and they're sprung like Trucks.

Taxis ought to be as smart and low and as safe as the up-to-date cars obtainable at



150 New Bond Street
Mayfair 2004



WITH the advance of years, especially after 40, the human system begins to slow-up and lose vitality. The blood increases in acidity and the arteries harden. Poisonous waste products which should be eliminated begin to form hard deposits in the muscles and joints.

Kutnow's Powder dissolves these pain-causing urates out of the system, and by its purifying and tonic properties tends to improve the general health. It regulates elimination without stringent action, and quickly dispels sluggish conditions of the liver, kidneys and intestines.

A teaspoonful of Kutnow's Powder in a glass of warm water gives you a medicinal drink of the same strength and virtue as the famous Continental Mineral Springs. Take at frequent intervals. ONE dessert-spoonful before breakfast as an aperient. *Guaranteed free from sugar.*

KUTNOW'S POWDER

Keeps The Liver & Kidneys Healthy

Home price 2/9. All Chemists, or S. KUTNOW & Co., Ltd., 204, Phœnix St., London, N.W.1.

MARINE CARAVANNING.—XXXIX.

By Commander G. C. E. Hampden.

I HAVE endeavoured to write all my Marine Caravanning articles in a non-technical manner. I apologise, therefore, beforehand if in the following series I deviate from this policy. My excuse will be that, to deal properly with my subject—namely, "the hydrofoil type of skimming boat"—it will be difficult to refrain from occasional technicalities. The subject is a great favourite of mine, and one to which I have devoted many years of study, with the result that I am convinced that the hydrofoil type of vessel has a future both for racing and cruising craft, though not perhaps an immediate one. Though the use of hydrofoils originated in Italy thirty years ago, the principle has been developed almost exclusively in the British Empire by the late Dr. Alexander Graham Bell and Mr. F. W. Baldwin, both of Canadian nationality.

. . . . . .

The depths of the grooves into which everyone is liable to fall are truly remarkable. This is an age of speed records of every description, yet when, in the course of conversation with a member of a firm that prides itself on the fast boats that it builds, I stated that a vessel could reach a speed of 115 m.p.h. he refused to believe me. I propose to show, therefore, how it can be done.

Now, given sufficient driving power, high speed, whether on land, in the air, or on the water, is chiefly dependent on the good streamlining of the object to be propelled. Some of the world's best brains have been recruited for the study of this problem as applied to the motor-car and aeroplane, but little has been done in this respect as regards boats. It is not to be wondered at, for the speed of vessels has not been sufficiently great up to date to warrant it.

Now a boat, unlike a motor-car or aeroplane, is not an object which is totally surrounded by a single fluid—in other words, part of it is in water and the remainder in air. The resistance set up by each at speeds, say, of 100 m.p.h., is very great, and not easy to determine accurately without the aid of a wind-tunnel and experimental tank. To find the air resistance of a given hull is far easier than the determination of its water resistance under working conditions, for in the latter case it is not sufficient to assume that, as water is 800 times heavier than air, its resistance will be correspondingly greater. Waves must be taken into consideration, especially in the case of skimming boats, for by the "tipping" action they exert they vary the angle at which the planes on the boat's bottom meet the water, and thus vary the resistance. The problem before the high-speed boat designer is, therefore, not an easy one. It is true that a water propeller of a boat, working as it does in an almost incompressible fluid, has an advantage over the aerial type as regards efficiency until very high speed is attained; that does not cancel out, however, the added skin-friction on the hull of the present type of boat caused by disturbed water and waves.



SHOWING HOW WATER-PRESSURE LIFTS THE BOAT AND THUS REDUCES HER AREA IN CONTACT WITH THE WATER: A 40-FT. OPEN TYPE THORNYCROFT HYDROPLANE, WITH ENGINES OF 250 B.H.P., AND A SPEED OF 33 KNOTS, OR NEARLY 38 M.P.H.

It is the aim of all high-speed skimming-boat designers to reduce the area of the boat's bottom in contact with the water, in order to reduce skin-friction; but their efforts so far have not resulted in any great increase in speed during the past few years. Higher engine-power in lighter hulls has been responsible for most of the higher speeds that have been attained, and practically no increase is due to any improvement in the lines of the boats. The time is ripe, therefore, to look for some type of hull other than the present form and to take a lesson from aircraft design. It is the obvious course for many reasons, and provides also the only hope of obtaining the perfectly stable boat when at high speed. I was laughed at when I made this remark to an outboard enthusiast, and he refused to believe that full-speed turns could be taken under all conditions without overturning; it has been done, nevertheless, by the employment of a principle which is quite old.

Now, before going further, I must touch briefly on "how an aeroplane flies," as the best means to explain

[Continued overleaf.

Johnson
Outboard Motors

= SILENCE ! !

The New Johnson Sea Horses make Outboard Motoring real pleasure at last! The Underwater Exhaust RESTORES PEACE to the waterways—the noise and fumes of exhaust are eliminated.

The Sea Horses have inaugurated a new era in water motoring—an era of new-found pleasure and luxury. Ask for a demonstration of these great new motors—to-day!

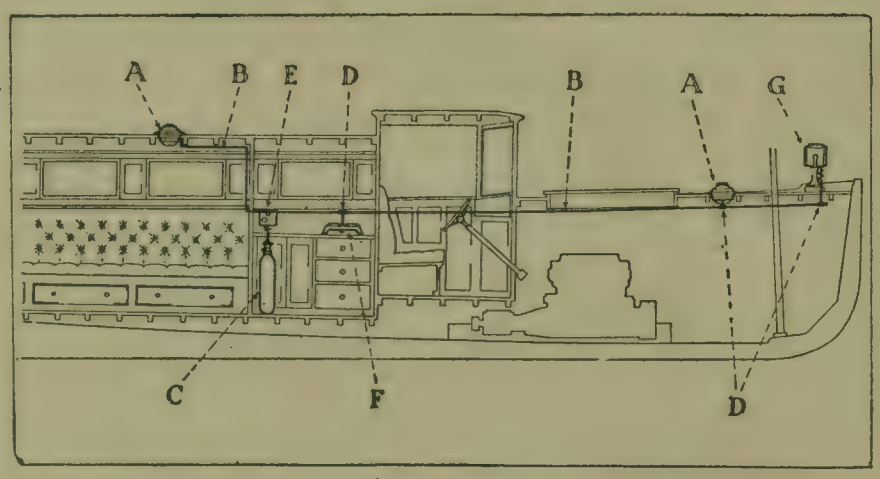
Johnson designed Fast Runabouts are Fast, Safe and Suitable for use on Sea or River.

We supply Complete Outfits.

SOLE DISTRIBUTORS:
VANADIUM LTD., 64, Victoria St., London, S.W.1.
Telegrams: "Vanadoff Sowest London." Telephone: Victoria 5881 (2 lines).

OVER HALF THE OUTBOARD MOTORS SOLD ARE JOHNSONS

Dissolved Acetylene for Lighting and Cooking



Dissolved Acetylene equipment, shown in the diagram on a small motor cruiser, is as simple to use as coal gas in a town house. To light the lamps or cooking stove, you just turn on a tap and strike a match. Occasionally, say once a week, when the cylinder is exhausted, you replace it by a full one (a two minutes' job) and exchange the empty at one of our stores. The apparatus is safe and low in initial cost. Our illustrated brochure C R tells you more about it.

A.—Roof lights.
B. & D.—Brass tubing.
C.—Cylinder of Dissolved Acetylene.
E.—Regulator.
F.—Cooking stove.
G.—Searchlight.

ALLEN-LIVERSIDGE, LTD.

VICTORIA STATION HOUSE
WESTMINSTER, S.W.1.

Telephone: Victoria 9226
Telegrams: "Aceterator Sowest London."

A-L



OUTBOARD Engines must run at maximum revolutions over prolonged periods without failure —SHELL LUBRICATING OILS are designed and built to meet these exacting conditions and to retain their "body" at all engine and bearing temperatures, but are not so thick as to prevent easy starting when cold.

There is a grade of SHELL OIL for your Outboard Engine.

SHELL LUBRICATING OILS

FOR OUTBOARD ENGINES

JOHN I. THORNYCROFT AND CO., LIMITED.

for STEAM and MOTOR YACHTS

We are builders of all types of sea and river craft.

Specialists in Marine Engines, Water Tube Boilers, Propellers, etc.

Illustration shows 88-ft. Twin-screw Motor Yacht. Power: 150 b.h.p. Speed: 11¾ knots.

We now have excellent facilities, including hauling-up slip, for the overhaul and repair of the largest yachts. Also mud-berth accommodation for laying-up.



Head Office—THORNYCROFT HOUSE, SMITH SQUARE, WESTMINSTER S.W.1.
Works—SOUTHAMPTON and HAMPTON-on THAMES.

(Continued)

how, by following its principle in boat design, higher speeds can be obtained on the water. It rises and is sustained in the air, as everyone knows, by virtue of its speed. It uses, therefore, some of its engine power to maintain it aloft. The less power that is required for this purpose the more there is left to drive the machine along. A machine, therefore, that "lifts" easily should be faster than one that does not. In practice this is not quite the case, for it has been found that a machine with large lifting power has little speed. To obtain a great "lift" and also high speed is the ambition of all aircraft designers. It is chiefly a matter of the correct wing section and its proper proportions. Now a wing that will lift easily implies one with a large area for the air to act upon and that is set at a big angle to the current of air which impinges on it (angle of incidence). The high-speed type of wing, on the other hand, must be small and have a very slight angle of incidence—in other words, the perfect aeroplane should have a reefing arrangement in order to satisfy both requirements, but this, so far, has not been found possible.

I have said that a big angle of incidence is required to obtain an easy "lift"; this also is not quite correct in practice, for until the introduction of the Handley Page "slotted" wing no additional lifting power was obtained by increasing the angle to more than twenty degrees. The slots overcame this trouble, for they destroy the air eddies on the back of the wing that are the cause of the trouble when large angles are used. They act, in fact, much in the same way as the holes that were cut in the sails of the old Italian sailing ships.

Now it is a common fallacy amongst the uninitiated to suppose that an aeroplane rises because of the air pressure underneath its wings, for it is only partly true, in that nearly two-thirds of the lifting power is obtained from the upper surfaces, and this depends to a great extent on the shape of the leading edge of the wing.

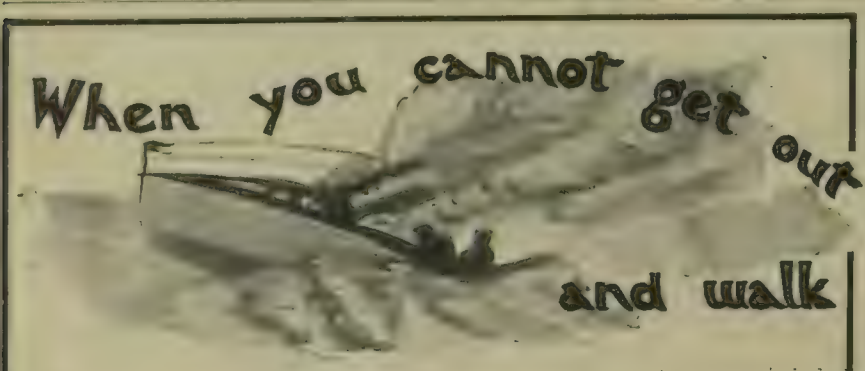
This means that the present-day skimming boat (or speed boat) obtains only one-third the lifting power of an aeroplane by not employing the upper surface of its planes. It, therefore, requires more engine power to maintain it in its skimming position, and less remains to produce speed. Its defects do not end here, however, for it has many others that are connected with seaworthiness and stability; they must wait for explanation, though, till my next article.

NEW TREASURES FROM TUTANKHAMEN'S TOMB

(Continued from Page 10).

and, further than receiving the tint of age, it is in perfect preservation. The theme seems to be an impression of the official religion, and its subject founded upon one of the early conceptions of the universe, when all things fell into their present order. The myth it represents conceives Geb and Nut, the earth god and the sky goddess, as husband and wife, separated by their father, Shu, the god of atmosphere. The caryatic figure, Shu, thrusts himself between earth and sky, and raises the sky goddess into the heights, together with all the gods hitherto created. Nut, the goddess of the sky, took possession of the gods, counted them, and made them into stars. At the east and west extremities of earth will be noticed the lions of '*Yesterday and the Morrow.*' They probably symbolise the rising and setting of Re, the Sun God and progenitor of all beings, mortal and immortal; or it may be they represent the coming and going of Osiris — The Deceased. The figure representing Shu (atmosphere), raising heaven into the heights, and the two *Arît*—lions of the East and West horizons—are full of dignity. The observer cannot but be sensible of the

(Continued overleaf.



Fire Protection

The Alfite CO_2 System affords absolute protection against fire on Motor Boats. Operation is simple, the control being located in an easily accessible position.

For full particulars apply to:

Foamite Firefoam, Ltd.,
55-57, Gt. Marlborough St.,
LONDON, W.1.

NEARLY
8
MILES HIGH!



NEW ALTITUDE RECORD MADE ON **WAKEFIELD**

CASTROL
MOTOR OIL

A Junkers machine fitted with the famous

BRISTOL JUPITER ENGINE

attained this amazing height on May 26th

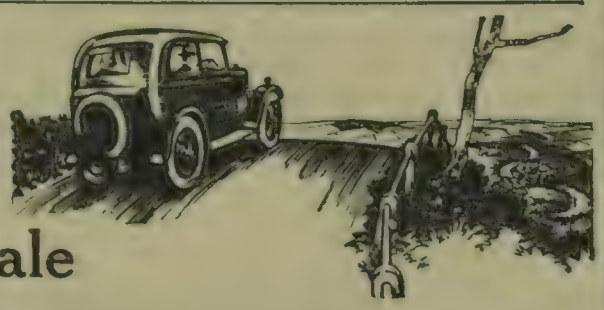
On May 26th, Herr Neuenhofen, piloting a Junkers machine fitted with a Bristol Jupiter engine, established a new altitude record of 12,739 metres (nearly 8 miles).

For this great effort a British motor oil was chosen, CASTROL—the oil that has a world-wide reputation for unfailing efficiency under the most arduous conditions.

On land, on sea and in the air Castrol has firmly established itself as the best oil possible.

C. C. WAKEFIELD & CO., LTD.,
All-British Firm
Wakefield House, Cheapside, E.C.2

Up hill and down dale



Whatever the gradient, the Triumph Super Seven is never at a loss. It has power in plenty for the steepest hill. And good brakes for the down gradient too. Steep probably, very steep it may be, up hill or down, but the Triumph is never more sure or more completely under control. Models from £149 10s. 15 h.p. Saloons from £375. Write for the Triumph catalogue. Dunlop balloon tyres and Lucas electrical equipment standard.

TRIUMPH SUPER SEVEN

Triumph Motor Co., Ltd., 87, Priory St., Coventry. *London: 218, Gt. Portland St., W.1*

Take No Risks—Take
GENASPRIN

The SAFE Brand of Aspirin

for HEADACHES, COLDS, RHEUMATISM, SLEEPLESSNESS & ALL NERVE PAINS

At all Chemists, 2/- per bottle of 35 tablets

GENATOSAN LTD. LOUGHBOROUGH LEICESTERSHIRE.

The Waring Building Service

Ninth
of a series of articles
on the House of Waring
and its unique resources
in everything that
pertains to the Home

1. *Tradition*
2. *Craftsmanship*
3. *Factories*
4. *Furniture*
5. *Exports*
6. *Contracts*
7. *The Story of an Ideal*
8. *The Waring Showrooms*



Architect: Mr. Reginald A. Rix, A.R.I.B.A. —*a house in Surrey: alterations and decorations by Warings*

Structural Alterations
to architects' plans or prepared by the Studio
Sanitation
Electric Lighting
Heating Installations

THE HOUSE OF WARING AND ITS BUILDING SERVICE

Panelling
Interior Decoration
Painting
Renovations
Chimney Pieces

An important part of the Service of the House to its customers in all parts of the country, is the expert knowledge it offers on all matters of structural and decorative interest in connection with town and country houses. It is only necessary to indicate generally what is required—the alteration of a room: its enlargement; panelling, or decorative treatment to a simple or period design, or a new system of lighting, and the work is carried out efficiently, and to the given time, without any further trouble to the customer

THE bringing up-to-date of an old country house, also retaining its period atmosphere, is one of the special features of this Service. Equally, the treatment of town houses that are old-fashioned. Really marvellous results have been achieved in houses which seemed altogether beyond hope. Various alterations, combined with sympathetic decorative treatment, have inexpensively transformed a very commonplace house into a charming home, completely equipped with all the household refinements of the age

ANOTHER feature of the Service to which particular attention is given, is the provision of a modern bathroom: with the pleasurable luxuries that accompany it—to be realised quite inexpensively. Electric lighting, too, as we know it to-day is a new science. Diffused and indirect illumination is now included in the scheme of home decoration, giving charm and colour; and it is a part of the Service of the House to achieve a delightful and artistic effect at a modest cost

Suggestions, Plans and Coloured Drawings, and Estimates are submitted free.



—A room completely arranged, decorated, and furnished by Warings

The exceptional organisation of the House altogether avoids the trouble and delay sometimes caused by the employment of several contractors. Warings employ the leading experts and the best workmen of their class, and in all work undertaken by the House a chart of organisation is arranged, which insists on perfect co-ordination—there is no overlapping, and however complicated the nature of the work, it is completed to time. There is thus an assurance throughout of economy, efficiency, and despatch. Numerous letters from customers testify to their satisfaction

A visit to the series of Decorated Rooms at Warings is recommended. Every period and modern Style is represented

All work carried out by Warings bears the cachet of distinction and individuality associated with the House

WARINGS

PARIS OXFORD STREET W BRUSSELS

DEANSGATE
MANCHESTER

BOLD STREET
LIVERPOOL

Continued.]

serenity of this little monument, inspired, it would seem, by a kindly and happy feeling: the King when at rest would lay his head in heaven and, may be, become a star in the firmament. The second head-rest takes the shape of a miniature folding-stool in carved and tinted ivory. Although it is a fine piece of craftsmanship, it has nothing of the dignity of the first piece. Instead, we find in it the love of the grotesque: its main feature being the head (coloured dark green) of the hideous male demon Bes—a household god held in superstitious veneration, who was of dwarf stature, and whose duty was to amuse the gods with his tambourine and to tend the divine children. The third specimen is of rich blue faience. In this case the æsthetic takes the place of the symbolical, for bold form and rich colour—lapis-lazuli blue mounted with gold—are its main features. In the same manner is fashioned the fourth head-rest, which is wrought out of opaque turquoise-blue glass with a collar of chased gold around its stem.

"These head-rests," Mr. Carter continued, "belong to the ritualistic equipment pertaining to Egyptian burial custom. The deceased is given them for his future benefit. The State artificers, while keeping within the limits of the convention, seem to have taken pride in rendering them for their royal master as variable and beautiful as possible. They have no sameness; each piece has some point of its own, which makes it a variety of the traditional *Urs*-pillow prescribed by the "Book of the Dead" to *'lift up the head of the prostrate One.'*

"Scarcely any object has quite the peculiar interest as a box especially made for the King's head-wear, that had been thrown among a lot of wine-jars at the northern end of the chamber. Its very domestic nature makes it at once appreciable to everyone. It is a legacy from the daily life of the past, and, one might even say, the prototype of the travelling hat-box in use to-day. Save for a simple incrusted ornament round its panels, it is a plain rectangular wooden case with hinged lid and a block-headed support inside for a cap. The remnants of the young King's cap were found at the bottom of the box: it was made of fine linen, embellished with gold, lapis-lazuli, cornelian, and green felspar beadwork. Unfortunately, the dilapidations of time had caused the fabric to decay far beyond recovery. There were, however, sufficient traces of its former splendour to enable us to get a record of the order of its beads and a general idea of the original form of the skull-cap itself.

"Other equally interesting mementoes of the King's youth were two small chests, much after the nature of panniers, that were evidently used for travelling purposes, strapped either on the back of a beast of burden or over the shoulders of a slave. The dockets written upon their lids tell us they were: *'The linen-chests of His Majesty, when he was a boy'*—and they contained (probably when deposited in the tomb): *'incense, gum, antimony, and three gold grasshoppers.'* It is sad to relate that we found these chests broken and empty. Both chests have a framework of ebony, panels of cedar-wood inlaid with ivory, and they have large copper staples attached to their sides for suspension or fixing to the saddle.

"But even more wonderful," Mr. Carter remarked, "is a centre-piece from the King's table (I say a centre-piece, for what else could it be?) carved of alabaster, designed and ornamented with chaplets of fruit and flowers, as if to figure on a table at a State banquet. There is something extremely fanciful about it, as well as interesting, for is it not but another vista into the faded past breaking forth from the gloom of the tomb? The piece is not on a grand scale, being but 27 in. in height and 23 in. over all in length. The details, coloured and embellished with gold, are sufficiently clear in the photographs, taken by Mr. Burton (see pages 12 and 13), as to need but little description. It takes the form of a boat floating in an ornamental tank. The tank is designed as a pedestal, of pylon form, resting on four cylindrical feet, and hollowed out for water and flowers, with an island in the centre to support the alabaster boat. The boat represents a carvel-built barque, with round bottom, stem and stern rising in a curved line upward, and terminating with the head of an ibex. Amidships is a canopy, supported by four ornate papyrus columns, which shields what appears to be an open sarcophagus—representing—who knows?—perhaps a funeral barque for the celestial journey of the *'Good God'* the King. Facing forward, on the fore-deck, is a charming little figure of a girl, squatting, nude, and holding a lotus flower to her breast. At the helm, steering the ship, is a puny Sudanese slave—which brings to mind the dwarfs at the helms of the Phœnician ships mentioned by Herodotus. This little *achondroplasic* female dwarf, with inward rotation of feet, is an example unique both in art and medical research. A mere glance at the photograph suffices the observer to see how beautifully and how accurately both of these figures and the ibex heads have been rendered by the lapidary who wrought this table-ornament.

"I have but brought to your notice," Mr. Carter concluded, "those antiquities which rest most vividly on my mind. There are many others of varying interest which later I hope to have the pleasure of showing you.

"A store of treasures truly is the land of Egypt."



WHEN you require Shetland and Fair Isle Goods you can get what you want from A. A. FAIRCLOTH (Dept. 89), Stromness, Orkney, who has a large stock of Hand-knitted Jumpers, Cardigans, Scarves, Golf Stockings, Spencers, Shawls and Knitting Yarns. He can also supply real Shetland Hand-woven Tweeds, Harris Wool Hand-woven Tweeds and Scotch Tweeds. SEND FOR PRICE LIST, ALSO PATTERNS OF KNITTING YARNS AND TWEEDS.

FINE ART PHOTOGRAPHS.

We beg to announce that we have an excellent stock of high-grade photographic prints of models of all ages.
We offer these valuable prints to artists and students as an aid to their work in figure construction, composition and design.
Catalogue gratis to those stating full particulars of Business or Profession and Age.
L.N. LEON PUBLISHING COMPANY.
6, Norton Street, Liverpool.

DRAKINS FOR DISTINCTIVE DECORATIONS
PUTNEY 0555



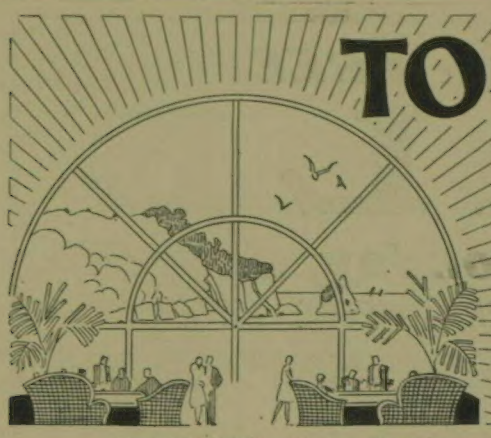
The Navy Insists on "FIELD DAY"

An emollient cream — for shaving it's better than soap

Protects the skin against Sunburn and cold winds and gives a better shave in half the usual time, without the use of soap or brush. 6d. and 1/3d. per Tube.

FREE TRIAL

3d. in stamps to cover packing costs, brings a 6d tube of "FIELD-DAY" Free.
Write to Dept. I.L.N.
J. C. & J. FIELD, LTD., LONDON, S.E.1.



TORQUAY *for* SUNSHINE *and* SPA TREATMENTS

TORQUAY, with its splendid record of sunshine, its ultra-violet rays, and its warm western breezes, will do all that Nature can to make you well and happy. And those who need medical treatments to preserve or restore their health will find the Medical Baths perfectly equipped for every kind of treatment and cure. Torquay Medical Baths undoubtedly form one of the most up-to-date and luxurious modern spa establishments in Europe.

List of Spa Treatments available:

BALNEOLOGICAL.

Hot Sea Water, with Blanket Pack
Deep Bath
Seaweed Bath
Carbonic Acid Bath
Oxygen Bath
Vapour
Aix Douche-Massage
Vichy Douche-Massage
Pine Bath
Plombières (Intestinal Lavage)
Turkish Bath
Bourbon-Lancy Bath
Needle Spray
Sitz Douche
Scotch Douche
Sulphur Bath
Bran, Oatmeal or Soda Bath
Peat Bath and packs
Brine Bath (Concentrated Sea Water)
Contrast Bath
Salt Rub
Iodine Bath
Nauheim Bath

ELECTRICAL.

Bristow Coil
Two or Four Cell Schnee Bath
Dowsing Radiant Heat
Electric Heat "Sun" Cabinet
Cataphoresis (Ionic Medication)
Diathermy (Electro-Thermal Penetration)
Electro-Vibro Massage
Electro Massage
Faradism, Galvanism or Sinusoidal Currents
High-Frequency Current
Ultra-Violet Rays (Artificial Sunshine) (Carbon Arc or Mercury Vapour)

ACCESSORY.

Throat, Nose or Ear Irrigations
Liver Packs
Pistany Mud Packs
Dartmoor Peat Packs
Massage
Swedish Massage
Chiropody

NEW "VITA"-GLASS SUN LOUNGE—THE LARGEST IN THE BRITISH ISLES—OPEN EVERY DAY FOR ULTRA-VIOLET RADIATION.

All well-known British and Continental Spa Treatments administered on the most approved principles by fully qualified attendants, with accuracy and the utmost comfort. The charges are moderate.

TRAVEL SWIFTLY AND SMOOTHLY BY G.W.R.

TORQUAY MEDICAL BATHS

If you are interested, please write for complete informative literature to:

J. M. SCOTT, SPA DIRECTOR, TORQUAY.

JUST PUBLISHED



"The Drummer of His Majesty's First Life Guards."

By A. J. MUNNINGS, R.A.,

in the possession of H.M. First Life Guards.

A PERFECT FACSIMILE *IN COLOUR* OF THIS PICTURE IS NOW READY.

Signed Artist's Proofs (strictly limited), **£6 : 6 : 0**

Size of colour surface. 17¼ in. by 15¼ in.

Obtainable from the leading Printsellers or from the Publishers

FROST & REED, LTD.

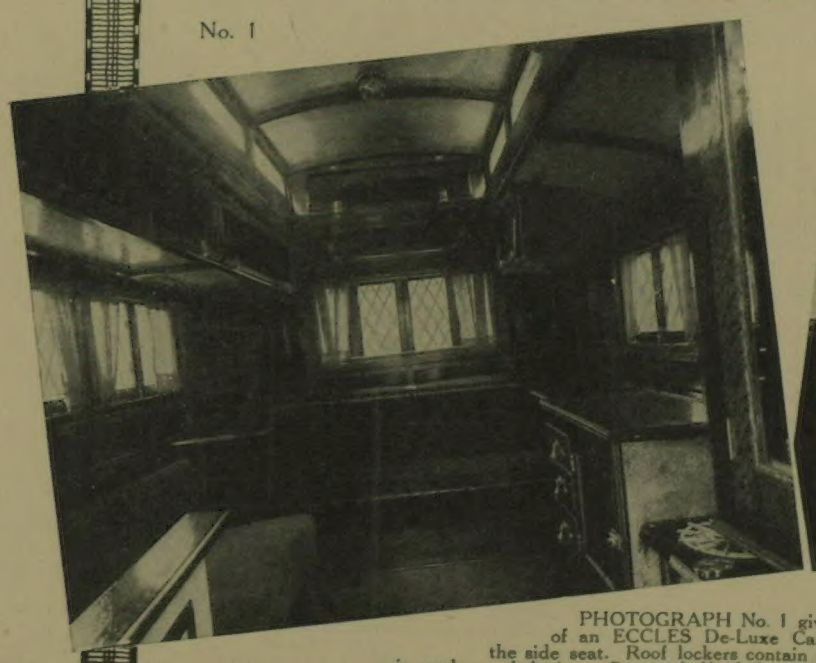
Established 1808.

10 Clare St., BRISTOL & 26c King St., St. James's, S.W.1, LONDON

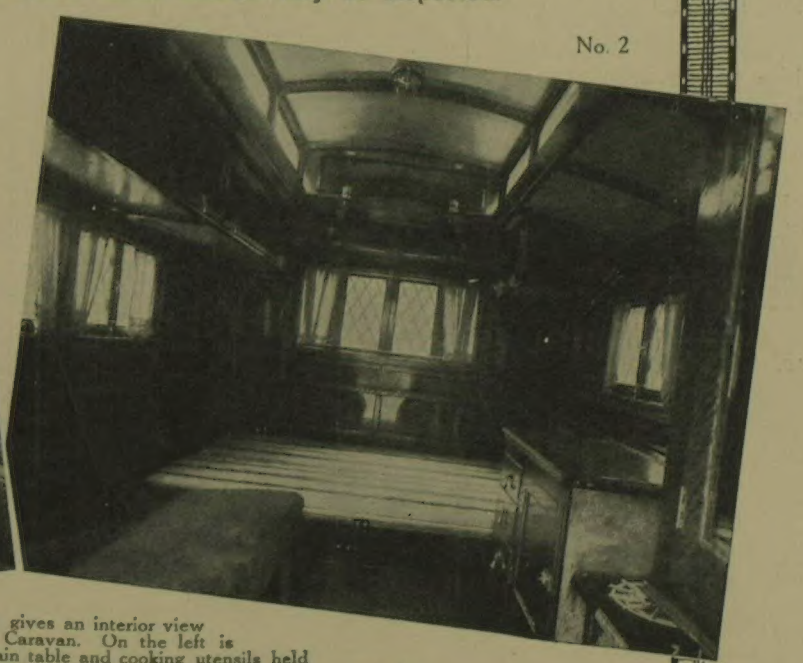
CARAVANS BIRMINGHAM ECCLES OF QUALITY

Designed for those accustomed to comfort, ECCLES CARAVANS are equipped with everything necessary for enjoyable and care-free caravanning. Write TO-DAY for Illustrated Art Catalogue, also list of Authorised Distributors throughout the Country, where latest models may be inspected.

No. 1



No. 2



PHOTOGRAPH No. 1 gives an interior view of an ECCLES De-Luxe Caravan. On the left is the side seat. Roof lockers contain table and cooking utensils held in rattle-proof devices. Bottom half of door opens inwards. On the right is the wardrobe with bevel-plate mirror, double-burner cooking stove, cupboard and washbowl—lid lifts up to give access to bowl in metal tray. Across the front is a comfortable settee.

PHOTOGRAPH No. 2 is a view of the same caravan ready for the night. Side seat is pulled out flat to form bed; table hinged away; settee turned over to form our special patented double bed. There are lockers under the beds for bedclothes.

ECCLES MOTOR CARAVANS LTD. STIRCHLEY BIRMINGHAM

Clinton-Wall.

The Hall Mark of Quality.

GRANT'S
"BEST PROCURABLE"
Absolutely!



WM. GRANT & SONS, LTD.,
The Glenfiddich and Balvenie-Glenlivet Distilleries, DUFFTOWN.
82, Gordon Street, GLASGOW.
98, Gt. Tower Street, LONDON, E.C.3
London Agents
for Grant's "Liqueur" Scotch:
Messrs. HEDGES & BUTLER, Ltd.,
Wine Merchants to H.M. THE KING.
153, Regent Street, W.1.

MOSS BROS & Co LTD
Naval, Military, R.A.F. and General Outfitters.



Perfect fitting
MORNING SUITS
for hire or purchase
ready for immediate
wear at

ETON
v
HARROW
and other social functions

ONLY ADDRESS:
Corner of **KING ST** and Bedford St
COVENT-GARDEN
(JUST OFF THE STRAND) W.C.2

'Phone: Gerrard 3750 (3 lines).
Wires: Parsee Rand London.

DEBENHAM & FREEBODY'S
SALE
COMMENCES Monday, July 8th,
AND CONTINUES FOR TWELVE DAYS ONLY.
EXCEPTIONAL BARGAINS IN ALL DEPARTMENTS.



USEFUL COAT FROCKS in various materials, different styles and colours, of which sketch, the skirt cut with fulness embroidered with stitching, is an example; suitable for Autumn wear. Original Prices 8½ to 12½ Gns.
SALE PRICE 6½ Gns.

ATTRACTIVE FUR COATS, in Persian lamb trimmed with good quality furs, different styles, of which sketch, with collar and cuffs of South American skunk, is an example. Original Prices 89 to 98 Gns.
SALE PRICE 69 Gns.

27 FUR-TRIMMED TAILORED COATS, in novelty woollen materials, various styles and colours, of which sketch, in grey Zibeline, trimmed moleskin, lined quilted crêpe-de-Chine, is an example. Original Prices 12½ to 18½ Gns.
SALE PRICE 8½ Gns.



TWO-PIECE TAILOR-MADE SUITS, with crêpe-de-Chine frocks and tailor-made cloth coats, lined crêpe-de-Chine to match dress, of which sketch, in novelty crêpe-de-Chine with new guard coat in navy faced cloth, is an example. Original Prices 16 to 20 Gns.
SALE PRICE 12½ Gns.

BEAUTIFUL BOUDOIR WRAPPERS, many exact copies of French models, in georgette, satin, etc., exclusive designs and colourings, of which sketch in peach satin trimmed peach marabout, lined georgette to tone, is an example. Original Prices 18½ to 20½ Gns.
SALE PRICE 14½ Gns.

WONDERFUL VALUE IN PURE SILK BROCHÉ CRÊPE-DE-CHINE PRINCESS PETTICOATS, trimmed lace. In lemon, sky, black, coral, pink, apricot, flame, green, ivory and mauve.
SALE PRICE 16/9
Directoire Knickers to match. 15/9. **Chemise** to match, 14/9.
Post orders accepted.

REMNANT DAYS FRIDAYS AND SATURDAYS.
Wigmore St. & Welbeck St., London, W.1
(*Debenhams, Ltd.*)

LONDON: Published Weekly at the Office, Inveresk House, 346, Strand, W.C.2, by THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD.; and Printed by THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., Milford Lane, W.C.2.—SATURDAY, JULY 6, 1929. Entered as Second-Class Matter at the New York (N.Y.) Post Office, 1903.



PAU

"French Pyrenees."

THE
ARISTOCRACY
OF SPORT

An unrivalled Touring Centre, in all Seasons.

MAGNIFICENT CASINO

Open from November to May, and from July to October.

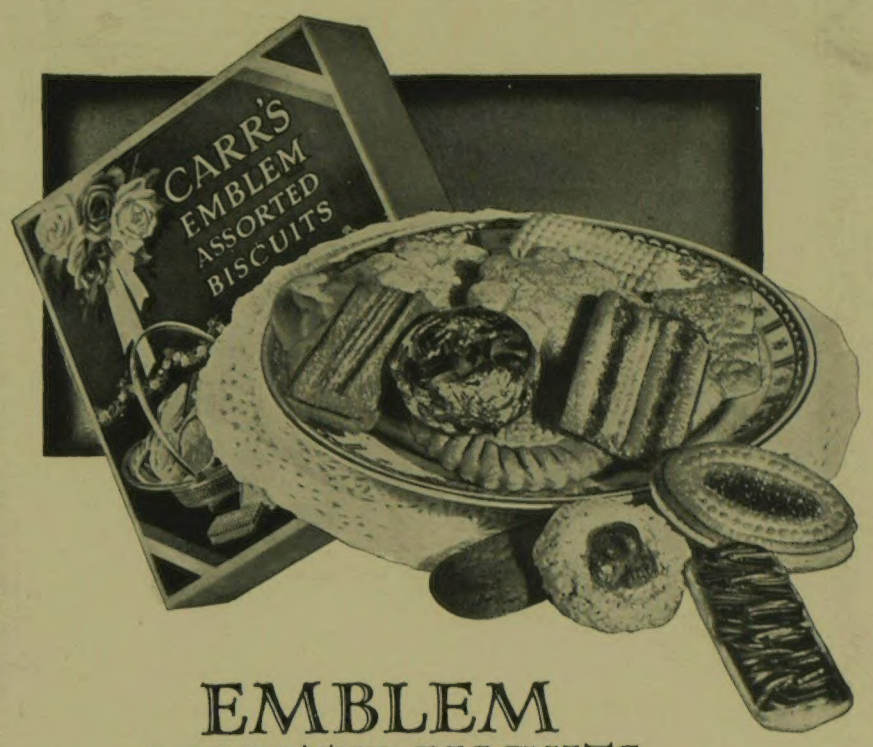
Leading dramatic and lyrical stars present the successes of the season.

RESTAURANT DES AMBASSADEURS

absolutely First Class
Delicious cuisine . . . . Wonderful attractions.
Four Dance Orchestras
Two Eighteen-hole Golf Courses . . Fox-Hunting
Pigeon-Shooting . Races . Horse Shows
All Winter Sports close at hand
Three First-Class Hotels
Facing full South, with Panoramic view of the Pyrénées; open all the year round.

GASSION—Entirely modernized—perfect comfort.
du PALAIS—The nearest to the Casino.
ARAGON—To be opened in December 1929—super-luxurious, 400 rooms, all fitted with bath, telephone, and T.S.F.

For further information apply to the Syndicat d'Initiative.



EMBLEM
ASSORTED BISCUITS

For variety this assortment is unique There is a wonderful array of 18 different kinds to tempt the most jaded appetite. The flavour of the first biscuit you try is Good—the second one Better—and so on until you find yourself trying to anticipate the flavour of the next one you eat.

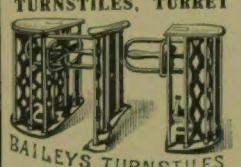
Made only by
CARR'S of CARLISLE

WHEN IN **NICE** STAY AT
THE **ATLANTIC** HOTEL
200 ROOMS AND BATHS.
CENTRAL . QUIET . SUNNY
MODERATE TERMS.



Why go Grey?
HINDES' HAIR TINT
Hindes' Hair Tint restores grey or faded hair to its original colour forthwith—brown, dark-brown, light-brown or black. It is permanent and washable, has no grease, and does not burn the hair. It is used by over a million people. Medical certificate accompanies each bottle. Chemists, Hairdressers & Stores 2/6 or direct:
HINDES, LTD., 60, Parker Street, Kingsway, London.

DELICIOUS FRENCH COFFEE.
RED WHITE & BLUE
For Breakfast & after Dinner.
In making, use LESS QUANTITY, it being much stronger than ORDINARY COFFEE.

TURNSTILES, TURRET CLOCKS, PUMPS & VALVES.


TESTERS. RECORDERS.
Tyre Pumps for Large and Private Garages.
Sir W. H BAILEY & Co. Ltd. Albion Works, MANCHESTER.

THE LONDON ELECTROTYPE AGENCY, Ltd.
Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c. Sole Agents for 'The Illustrated London News,' 'The Sketch,' &c.
10, ST. BRIDE'S AVENUE, E.C. 4

C. Brandauer & Co.'s Ltd.
CIRCULAR POINTED PENS.

SEVEN PRIZE MEDALS



These series of Pens neither scratch nor spurt. They glide over the roughest paper with the ease of a soft lead pencil. Assorted Sample Boxes, 9d., to be obtained from all Stationers. If out of stock, send 10½d. in stamps direct to the Works, Birmingham

London Warehouse: 124, NEWGATE STREET, E.C.

HIMROD'S
Asthma Cure

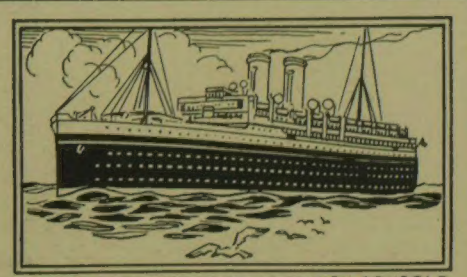
Gives quick relief to sufferers from Asthma, Hay Fever, Catarrh, Influenza, etc. 4/6 a tin at all Chemists.

For cleaning Silver, Electro Plate &c.
Goddard's
Plate Powder
Sold everywhere 6d 1/- 2/- & 4/-
J. Goddard & Sons, Station Street, Leicester



156

WHEN YOU COME TO CANADA
VIA C.P.R. ASK FOR
British Consols
CIGARETTES
"A Cigarette for Every Taste"
BLENDS BRITISH CONSOLS EXPORT
W. C MACDONALD INCORPORATED, TOBACCO & CIGARETTE MANUFACTURERS, MONTREAL, CANADA


EVERY C.P.R. LINER CARRIES BRITISH CONSOLS

"IT'S THE TOBACCO THAT COUNTS"



Player's Please

PLAYER'S NAVY CUT

REGD. No 154011

PLAYER'S "MEDIUM" NAVY CUT CIGARETTES 10 for 6D - 20 for 11½D

Also in Cartons of 5 for 3d.

N.C.C.A.218